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FONTS AND FONT COVERS

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BY

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GALLERIES IN ENGLISH CHURCHES"

ILLUSTRATED BY 426 PHOTOGRAPHS AND DRAWINGS

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PREFACE

After finishing a book the first duty incumbent on the writer is to apologise for its existence. The apology for the present volume is that, while there are numerous valuable papers on individual fonts, or groups of fonts, *e.g.*, by Mr J. Romilly Allen, Dr Alfred Fryer, and Miss Emma Swann, to which should be added an excellent chapter by Dr J. Charles Cox and Mr Alfred Harvey in *English Church Furniture*, no book has as yet dealt with the subject as a whole, except, to a somewhat limited extent, the two volumes published more than sixty years ago by Mr F. Simpson and Mr T. Combe. Each of these contains a brief introduction, in the latter case by Mr F. A. Paley; otherwise in both the text is little more than a *catalogue raisonné* of individual fonts. In both books the illustrations were of necessity reproduced from drawings, and in Mr Simpson's book the engravings were of great beauty; but drawings are apt to be inaccurate, and, however beautiful, cannot be relied upon for the scientific accuracy of a photograph. Nor are the examples given sufficient in number to cover the various types of fonts; Mr Combe illustrated 123 fonts, Mr Simpson only 40, and in both cases the illustrations were on a very small scale. In the present volume the number of illustrations amounts to 426, of which by far the greater number have never appeared before, and the more important examples are reproduced on a large scale. As for the subject of Font Covers, it is practically virgin soil.

It is believed that the great number, variety, beauty, and interest of the fonts and font covers here illustrated will come as a surprise and revelation to all but the very few who know their England. It is indeed a subject for thankfulness, that, in spite of all her troubles and vicissitudes, the English Church has been able to preserve and hand down to us such a priceless store of mediæval art. Too long English folk have been indifferent to or ignorant of the treasures of their own country. But there are signs that the times of indifference and neglect

are passing away. Year by year our own native art is receiving more and more attention and appreciation; monographs are being multiplied; there are even art pilgrimages to the churches of East Anglia; the rood screen in the Broads at Ranworth last year attracted 6,000 visitors. Of equal interest with the rood screens are the fonts and font covers. It may be doubted whether in any country in Europe is preserved such a series of examples, infinite in number as in diversity of design. Next to the great Rood, with the Mary and John above the lofted screen, the most conspicuous feature in the later Gothic churches of England was the high-platformed font, with the open traceries of the font cover soaring aloft to the roof, as still may be seen at Sudbury, Castleacre, Ufford, and elsewhere. Nor did delight of the craftsman in font design pass away with the passing of Gothic art; many graceful chalice fonts and font covers of classic design were erected in the reigns of Elizabeth and the Stuarts, and even in Hanoverian days. A large proportion of space is given to the illustrations of the later font covers, for the reason that, as a rule, Post-Reformation work is too often regarded with contumely or indifference; it is not necessary to dislike classic work in order to appreciate Gothic.

In this, as in other works of the writer, in the main the historical method is employed, and the story begins at the very beginning with the baptism of Christ. It is attempted to show how and why the rite bulked so large in early Christian days, demanding detached baptisteries on the largest scale—baptisteries circular or octagonal, evidently modelled on the form of the bathrooms familiar in the Roman Thermæ and in every important Roman house. In the baptistery, as in the bathroom, the piscina was at first a sunk tank reached by a descent of two or three steps; later this gave way to a tank no less large, but placed on the floor of the baptistery. But with the changes of ritual which are detailed, such great tanks became unnecessary, and gave way to tub-shaped fonts, still, however, resting on the floor. In the twelfth and thirteenth centuries many fonts were mounted on legs, usually on five legs. In the next two centuries these supports are generally reduced to a single pedestal. Then come the religious changes of the sixteenth century. Some conservative Churchmen produce what they imagine to be Gothic fonts; others, more sensible, design their fonts as chalices in the revived Classic style; economical Puritans are satisfied with a basin of base metal. By the nineteenth century there were even those who officiated in a baptismal slop-pail of earthenware, shaped like a kitchen bowl or a muffin dish. All these changes are correlated with and dictated by changes in the methods of administration of the rite, which are detailed at considerable length (see Chapters IV. and XV.).

The second part of the volume is mainly analytical. A new classification of fonts is proposed, and special chapters are assigned to fonts with various appendages or accessories, to fonts of other material than stone, especially the fine group of lead fonts, to the position, construction, and dimensions of fonts, to the remodelling of fonts, to the conversion of altars, columns, and pillar crosses into fonts, and to inscriptions placed upon them.

The third part deals historically with Pre-Conquest, Norman, Gothic, and Post-Reformation design, and concludes with a chapter on the desecration and destruction which has befallen so many fonts and covers. It may be mentioned here that, as in his other publications, the writer recognises no hard and fast periods of font design any more than he does of architectural design. While for convenience labels have been attached, it must be borne in mind that they do not necessarily connote chronological facts. When a twelfth century font is spoken of, it is not to be inferred that the font is necessarily work of that century. All that is meant is that its design is such as was most common in the twelfth century. It may actually be work done in the later years of the eleventh, or in the early years of the thirteenth century. As for fourteenth and fifteenth century work, no line of demarcation can be drawn at all; font design of the first half of the fourteenth century shades off by imperceptible transitions to that of the work of the last half of the fourteenth century, the fifteenth, and the first half of the sixteenth century.

Last comes the chapter on Font Covers, for which Mr F. C. Eden has placed at my disposal the materials accumulated by him in inquiries spread over several years.

To a large extent, for statements in the text, reference is made only to those examples of which illustrations are given, on the principle that

> "Segnius irritant animos demissa per aurem
> Quam quae sunt oculis subjecta fidelibus."

The writer's inductions are really based, however, on a much wider survey, not only of fonts visited by him, but of collections of illustrations put at his disposal by many friends, totalling certainly not less than four thousand examples, and in several instances comprising every important font in a county. A glance at the *Index Locorum* will give some idea of the number of examples which have been examined.

It should perhaps be added, in justice to some who have contributed photographs, that in certain cases a picture is blurred, not because the lens was not in sharp focus, but because the surface of the stone, having till recently been exposed for long periods to rain and frost out of doors, has greatly weathered. Also, in the case of some suspended font covers,

it was found that they were in imperceptible but constant motion, which it was impossible wholly to check. In addition, some fonts have been photographed in the Easter holidays at a time when they were disfigured by tin pots of flowers; it is to be desired that these should be relegated into limbo with the churchyard wreaths of galvanised wire.

It is believed that no book on the subject so copiously illustrated has appeared in any country. For the illustrations the writer is deeply indebted to archæologists and photographers all over the country; but for their generous help it would have been impossible to produce the book except at a totally prohibitive price. Various portions of the proofs have been revised by the Rev. R. A. Davis, the Rev. J. T. Fowler, D.C.L., F.S.A., Mr F. T. S. Houghton, Rev. Clement F. Rogers, Rev. G. W. Saunders, and Miss Emma Swann, to whom grateful acknowledgment is due, as well as to many, especially the clergy, for the information which they have courteously and readily supplied. For the preparation of the *Index Locorum* I am indebted to Rev. R. A. Davis. For photographs and drawings thanks are due to Mr H. Percy Adams, F.R.I.B.A., the Hon. Mrs Agar, Mr F. J. Allen, M.D., Rev. W. J. Alston, Mr A. Whitford Anderson, A.R.I.B.A., Mr R. J. Atkinson, Miss F. Bagust, Mr R. H. Barker, Rev. R. G. Bartelot, Rev. T. N. Baxter, Mr H. Compton Beckett, Mr E. M. Beloe, F.S.A., Mr T. M. Birdseye, Mr F. Bligh Bond, F.R.I.B.A., Mr G. G. Buckley, M.D., Rev. P. A. C. Clarke, Rev. W. G. Corbett, Mr F. O. Creswell, Mr J. J. Creswell, A.R.I.B.A., Mr F. H. Crossley, Rev. E. Hermitage Day, Mr G. C. Druce, Mr J. F. East, Mrs Eden, Mr F. C. Eden, Mr J. R. Edis, Rev. J. F. E. Faning, Mr Fawsett, Miss G. A. Fryer, Mr Cecil Gethen, Miss A. E. Gimingham, Mr Harry Gill, Mr G. F. Gillham, Mr Charles Goulding, Mrs Graham, Mr E. E. Gregory, Mr Everard L. Guilford, B.A., Mr G. Hadley, Mr J. E. Hamilton, Mr G. A. Harrison, Mr A. Hartley, Mr Harry Hems, Mr G. Hepworth, Mrs Hoare, Mr F. T. S. Houghton, M.A., Mr H. E. Illingworth, A.R.I.B.A., Mr F. Jenkins, Mr C. B. Keene, Mrs E. M. Leather, Mrs Jessie Lloyd, Mr C. G. MacDowell, Mr W. Maitland, Mr A. R. Marshall, Rev. Walter Marshall, F.S.A., Rev. N. W. Paine, Mr Roland Paul, F.S.A., Mr W. Percival-Wiseman, Miss M. P. Perry, Rev. H. Bedford Pim, Mr A. H. Pitcher, Mr H. Plowman, Miss E. K. Prideaux, Mr G. Randall Johnson, Miss C. Ransome, Rev. C. F. Rogers, Mr Noel Russell, Miss Saunders, M. Paul Saintenoy, Rev. Canon Sewell, Mr E. Mansel Sympson, M.D., Mr Albert Smith, Mr E. W. Smith, Mr Worthington G. Smith, Mr E. E. Squires, Mr J. C. Stenning, Miss Emma Swann, Mr F. R. Taylor, Mr J. G. Thorold, Mr G. H. Tyndall, Mr W. H. Walford, Mr E. B. Warr, Mr Alfred

Watkins, Mr G. H. Widdows, A.R.I.B.A., Mr H. R. Wintle, Rev. R. O. Yearsley.

The writer is indebted for permission to reproduce illustrations to Messrs Batsford for that on page 20, to the proprietors of the *Builder* for that on page 63, to the Abbot of the Benedictine Monastery at Farnborough for those on pages 6 and 22, to Mr John Murray for that on page 29, to M. Paul Saintenoy for those on page 118, to Signore Rivoira for that on page 7. All the illustrations have been reproduced by the Grout Engraving Company.

The text is preceded by a bibliography, and is followed by a general index and by an index to the illustrations and to the localities mentioned.

It is hoped to follow the present volume shortly with one on "Stalls and Misericords; Bench Ends and Poppy Heads; Jacobean Pews, Squires' Pews, Corporation Pews; Bishops' Thrones; and Chairs." Descriptions and photographs of important and interesting examples will be welcome; they should be addressed to Francis Bond, Stafford House, Duppas Road, Croydon.

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FONTS AND FONT COVERS

PART I

CHAPTER I

THE ORIGINAL IMPORT OF THE RITE OF BAPTISM

Up to the Protestant Reformation seven sacraments were fully recognised in England; many a font still remains, especially in East Anglia, in which these seven sacraments are represented in graphic form for the instruction of believers (2). Of these seven sacraments, two have been held at all times to be of primary importance, those of Baptism and the Lord's Supper. But in the Catechism and Articles the Church of England now makes a distinction between "those five commonly called sacraments" and those two only that are "generally necessary to salvation" and "ordained by Christ himself." In all Christian Churches the sacraments of Baptism and the Lord's Supper are *de jure* of equal authority and obligation. The rite of baptism is not a whit behind the other in dignity and sanctity. It might, indeed, be held that Our Lord laid even more stress on Baptism than on the Eucharist. The complexity, too, of the ritual which soon gathered round the former rite in the early Church shews unmistakably the very great importance in which it was held. First of all, the baptism of adults was preceded by a long preparation of them as catechumens. Then, when the day of baptism had arrived, there was the *Benedictio aquae*, the blessing of the water. Then came the actual rite of baptism, which was itself threefold; first, there was the renunciation of Satan, which itself, again, was sometimes triple: "Do you renounce Satan?" "I renounce him." "Do you renounce all his

works?" "I renounce them all." "Do you renounce all his pomps?" "I renounce them all." The second part of the rite of baptism was to make triple profession of faith. "Do you believe in God the Father Almighty?" "I believe." "Do you believe in Jesus Christ?" "I believe." "Do you believe in the Holy Spirit?" "I believe." Then came the triple ablution. The act of baptism thus complete, there followed the laying on of hands, various minor rites, and the first Communion. Nowadays the rite of baptism is very far removed from the primitive conditions. The two rites are no longer *de facto* held in like and equal regard. The sacrament of the Lord's Supper has continually bulked larger to the religious eye, and is and has long been the very corner-stone of Catholic theology and ritual.

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What has happened to the other rite is clearly written in bricks and mortar. The series of transitions from the baptisteries of St John Lateran at Rome and Archbishop Neon at Ravenna, to the tanks of Verona and Pisa, the tub-fonts of Walberton and Tangmere, the mounted fonts of Winchester and Walsingham, the pewter and earthenware basins of the eighteenth and nineteenth centuries, is a material witness that may not be gainsaid to a steady and unceasing falling away of the estimation in which the sacrament of Baptism is held. It is undeniable that the sacrament of Baptism has been allowed to fall into a secondary position. It is equally undeniable that this secondary position has come about by no deliberate intent of the authorities of the Church. How then did it come about?

Two main factors to a large extent account for the decay of the importance attached to the rite of baptism. The first is that for some time baptism was mainly, if not wholly, confined to adults; for it was administered almost wholly to converts, who were adults. Now, it is a very grave and serious thing for a grown-up man to come forward and announce in the presence of a public either hostile or indifferent that he proposes to give

up what now appears to him the evil manner of life of his relatives and friends, and in particular to discard the religion in which he has been born and bred, and to adopt something altogether new and strange. More especially would this be so when the convert was an aristocrat, perhaps an officer in the imperial service of Pagan Rome, and the religion which he was about to adopt that of a despised and alien sect. The sacrifice would be no whit the less than for an Anglican peer or bishop to put away his state and take up the yellow robe of Buddhism. It would indeed be a much greater sacrifice. One may join the Salvation Army, or Mohammedanism, or Buddhism nowadays without risk of life or limb. It was not so in the first three centuries of Christianity; to enter on the Christian novitiate was to many to take the first step on the crimson road of martyrdom. In these centuries, then, baptism was of momentous import in a Christian's life; it could not but bulk far above all other rites and ordinances; never again, all the days of a man's life, would he confront a crisis of such dire possibilities. But in 312 A.D. there came the Peace of the Church, and the black and sinister aspect of the rite was for the most part dispelled; nevertheless still, for many centuries onward, baptism meant usually the solemn profession of a grown-up man. But quite early it became the practice for children also to be baptized. A Syrian father, St Isaac, writes *c.* 450 A.D.: "Let the lambs of our flock be sealed from the first, that the robber may see the mark impressed upon their bodies and tremble. Let not a child that is without the seal suck the milk of a mother that hath been baptized. Let the children of the kingdom be carried from the womb to baptism." It was natural enough that fathers and mothers and every one who loved children should desire that they should not wait till adult age for baptism. And so the baptism of children and infants had become common by the eighth century, and the baptism of adults less common, till in the end the latter became the exception, and the former the rule. But it is of very different solemnity when a man comes forward, like little three-year-old St Cyril, to say, "I am a Christian"; and when a baby boy is brought to the font making his profession merely by proxy. It is no longer felt to be the most momentous epoch in his life. So, out of very love of children, the estimation of the sacrament of Baptism was inevitably lowered.

The second reason for this depreciation is still more simple. It is that baptism takes place but once in a person's whole life. Of a function of such rare and exceptional occurrence the Church could make but little. On the other hand, the Eucharist could be pressed, and was pressed, into daily use. Every day

for hundreds and hundreds of years the Catholic Church has celebrated the sacrifice of the Body and Blood of Christ; daily celebration of the Mass is still of obligation to every priest of the Roman Catholic Church; so it was also in the English Church before the Reformation. It was on this solemn rite, then, far more than on that of baptism, that the Church relied as a means to bring its people to the worship and contemplation of God. For this reason also the one rite waxed in importance, the other waned—it could not be otherwise.

CHAPTER II

METHODS OF ADMINISTRATION OF THE RITE OF BAPTISM

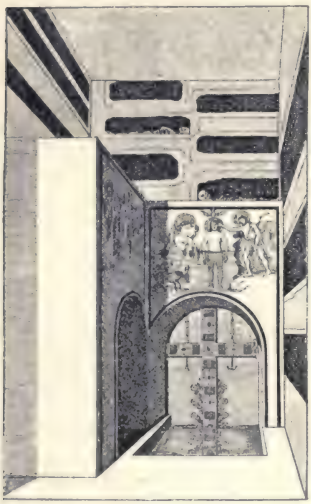
THE methods of administration of the rite of baptism were not uniformly the same. In the first place, they may be divided into those employed in the open air and those employed inside a baptistery or a church. The baptism of Our Lord Himself was in the Jordan. So in the eighth chapter of the Acts we read, "As they went on their way, they came to a certain water. And they went down both into the water, both Philip and the eunuch; and he baptized him." Tertullian says that St Peter baptized in the Tiber. So in later days when a mission went out into a heathen country where churches and baptisteries were not, baptism was necessarily administered in streams or lakes, or even in the sea.* In a letter of Pope Gregory the Great, St Augustine is said to have baptized 10,000 persons on Christmas Day, A.D. 597, at the confluence of the Medway with the Swale, the river which divides the Isle of Sheppey from Kent. St Paulinus is recorded by Bede† to have baptized vast numbers in Northumberland in the Glen or Bowent, in the Yorkshire Derwent, and in the broad Trent near Southwell. So also that greatest of missioners, St Boniface, went up and down heathen Germany and the Low Countries, baptizing in river or lake. Nor has open-air baptism ever completely died out. This very autumn (1906) men and women have been baptized in the icy waters of the Dee near Llangollen.

But in town life open-air baptism was rarely possible; the rite had to be administered indoors. In times of persecution, but in such times only, it was administered at Rome in the Catacombs. These bad times fortunately were exceptional, and subterranean baptism, being but a temporary expedient, can have had but little influence on the later history of the rite and

* So Tertullian, *De Baptismo*, c. iv.
† Bede's *History*, ii., cc. 14 and 16.

its surroundings. There is still shewn a baptistery of the sixth century in the cemetery of Pontianus (6), approached from the Trastevere railway station; a flight of ten steps leads down to the water, which is fed by a spring; the baptistery is ornamented with frescoes of the sixth century. Two other baptisteries, of less certain authenticity, are shewn in the Catacombs.

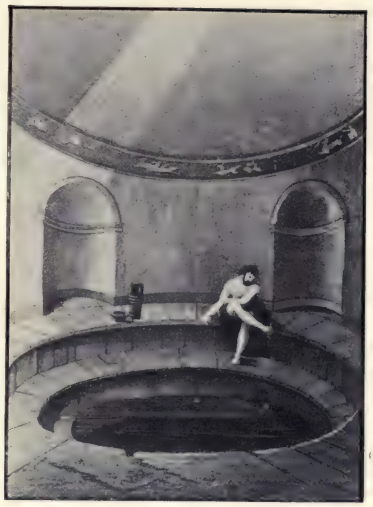
But for some three hundred years the services of the Christian Church at Rome were usually held in private houses, in the vast mansions of the Roman aristocracy, as soon as members of the aristocracy adopted the new religion. Now every good Roman house possessed a set of bathrooms. There was a complete set of chambers—what we now call a Turkish bath—heated by a hypocaust below; and there was a cold bath. The peristyle with the triclinium for some nine generations of Christian worshippers was utilised as nave and chancel; it may be surmised that the cold bath was used for the administration of Christian baptism. Such a bathroom is figured in Gell's *Pompeii* (7). Two steps lead down into the piscina; in the external wall are small apses or *exedrae;* the room is circular and is roofed with a dome. Similar bathrooms have been found in every country wherever Roman civilisation took root. Even more than the modern Englishman the Roman was a washing animal. In the Roman villa at Bignor in Sussex there was found a room in the centre of which was a cold bath, 18 feet 2 inches by 12 feet, and 3 feet 2 inches deep from the level of the floor, from which three steps led down to the bottom of the bath.* A somewhat similar Roman bathroom still survives at Bath. Among the sketches preserved in the Uffizi Palace at Florence is one by the Renaissance architect, Peruzzi. This shows an octagonal bathroom roofed with a dome and lighted by an *oculus* after the manner of the Pantheon. In the walls are *exedrae.* In the centre is a small hexagonal basin into which there is a descent



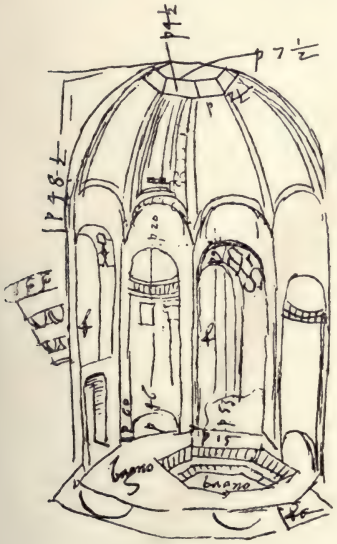
Baptistery of Pontianus

* For plan and sections see Lyson's *Reliquiae Britannico-Romanae*, vol. iii., Plate 29.

of three steps. This bathroom is probably of the fourth century (7).* In the bathroom, therefore, of the private houses of the wealthier Romans may be found one origin of the form and arrangements of the Christian baptistery. Another may be found in the halls of the Roman *thermae*. One or more of these was always circular or octagonal—*e.g.*, that in the Baths of Caracalla—these forms being preferred no doubt because of the ease with which they could be roofed in with the favourite form of Roman vault, the dome. A similar building, which, however, was more of the character of a winter garden or conservatory, is the so-called Temple of Minerva Medica, near the Central railway station, Rome.



Pompeii

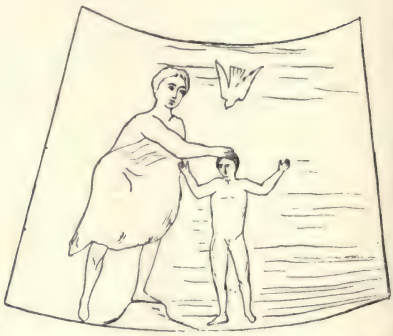


Roman Bathroom

As to the manner of the administration of the rite of baptism in the early Christian baptistery, a considerable amount of information exists not only in the works of the fathers, but in frescoes and mosaics of very early date and of undoubted authenticity. On few matters of ritual has there been more controversy than as to the primitive manner of the administration of this rite. It may be taken as certain, however, that the practice of total immersion of adults, whether in a river or a tank, has little, if any, warrant in primitive practice. In the

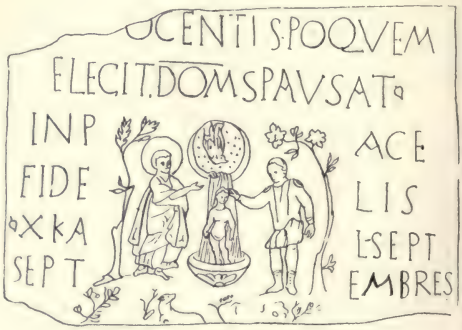
* Rivoira, *Architettura Lombarda*, Fig. 113.

Fresco in the Gallery of the Sacraments at S. Callistus



Fresco in the Cemetery of SS. Petrus and Marcellinus

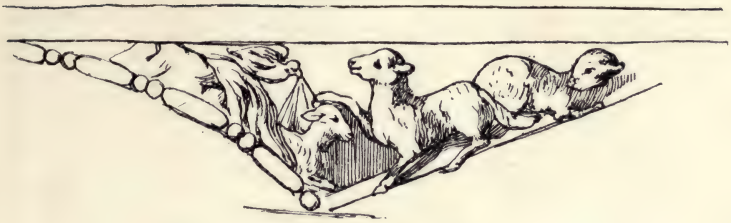
Sarcophagus at Ancona



Tombstone at Aquileia

Sarcophagus at the Lateran

Sarcophagus at Madrid



Sarcophagus of Junius Bassus

Fresco in the Gallery of the Sacraments in S. Callistus

Chair of Maximian

Ivory from Bamberg

Ivory from Rheinau

Adel

Bookcover in Bodleian

Ravenna. Baptistery of Neon

Ivory in British Museum

Ivory at Berlin

earlier days of Christianity this form of the rite seems to have been quite unknown. The earliest baptism of all is that of Our Lord Himself;* as to this there is an unvarying consensus of tradition,† amounting to absolute certainty, that the baptism of John was not by total immersion at all, nor was it simply by sprinkling. The archæological evidence as to the manner of administration of the rite of baptism has been collected by the Rev. Clement F. Rogers‡ in his *Baptism and Christian Archæology*. The evidence adduced by him takes us back to the end of the first, or the beginning of the second century. From that time onwards, as late as the "Seven Sacraments Fonts" of the fifteenth and sixteenth centuries, there is a continuous series of representations of the baptism of Our Lord. Only in minor details do the representations vary. These differences are as follows: First, Our Lord is represented in early Christian art at His baptism, as in the other scenes of His life, as a beardless boy; He is not depicted as a bearded adult till A.D. 586.§ Secondly, though He is invariably represented as standing in water, yet the depth of the water varies curiously. In the three frescoes anterior to the fourth century in which the water is shewn, it is so shallow as only to cover the feet. Early in the third century, in a cubiculum of the so-called gallery of the Sacraments in the cemetery of S. Callistus, there is a fresco with a representation of a baptism. The baptizer wears a white toga; the catechumen is a nude boy, with the water barely covering his ankles; in the same cubiculum is a representation of Moses striking the rock (8). In a cubiculum of the cemetery of SS. Petrus and Marcellinus is another fresco, *c.* 250, in which is a representation of the baptism of Christ. The Baptist is laying his hand on the head of Our Lord, who is shewn as a nude boy, up to His ankles in water; above is the dove (8). In various sarcophagi of the fourth century and the early part of the fifth, the depth of the water is seen to increase; once it covers the feet, twice it rises to the knees (8 and 9), and once to the thighs (8). Late in the fifth and in the sixth century, the depth of the water increases still more.

* The rite of Baptism was in use in the Jewish Church, but was probably limited to proselytes.—G. W. S.

† The second Council of Nicæa (787) ordered that the baptism of Our Lord should be represented in one uniform way. From that period the river-god, Jordanus, with his crab-claw locks disappears.

‡ For information about the primitive administration of the rite, and for many of the illustrations, I am indebted to Mr Rogers, whose treatise has been of the utmost value to me.

§ A beard is shewn in the sixth century mosaic of the baptistery of Neon at Ravenna (11), but it may be a later addition.

In sixth century examples, *e.g.*, the fresco in the baptistery of Pontianus at Rome (6), and at Ravenna in the mosaics of both baptisteries (11), as in the ivory chair of Maximian, 554-556, also at Ravenna (10), the water rises up to the waist; in a few later examples it rises still higher. In the chair of Maximian Christ appears as a nude boy, with water up to His waist; above is a dove; two angels hold the clothes; below, Jordanus starts away in amazement. But in the end the Ravennese convention prevailed—perhaps as settled by the second Council of Nicæa—and the normal rule was that the water reached the waist. Round the waist it was usual to represent the water as rising in a heap, *e.g.*, in the ivory from Bamberg (10);* the Verona tank (27); a capital at Adel Church, Yorkshire (10); the font at Castle Frome, Hereford (52). This has constantly been held to be symbolical; the reference being to the words of the Psalmist, "The waters stood on an heap." A simpler explanation may suffice; the artist had not room to depict the whole river, and was able to represent more of it by piling it up vertically.

But side by side with the practice of partial immersion there was another usage of almost equal antiquity in the early Christian Church. In this the water flowed from *above;* the catechumen might indeed stand in a shallow vessel placed there to catch the water, but the essence of the usage was that the water descended down on to the head and over the whole body. Such a practice was common enough in the domestic bathrooms both of Greece and Rome. Representations may be seen on Greek vases; in one of them women are shewn standing beneath jets of water issuing from the projecting mouths of masks or animals. Now, though the arrangements of the baptistery of the Lateran Church at Rome have been metamorphosed, there is an exact account in the *Liber Pontificalis* (Silvester, *c.* 13) of the piscina there in the time of Pope Silvester (314-336). It possessed "*in labio fontis baptisterii agnum aureum fundentem aquam pens. lib. XXX.*"; Pope Sixtus III. (432-440) added, "*cervos argenteos VII. fundentes aquam pens. sing. lib. LXXX.*"; *i.e.*, there were "jets of water issuing from a golden lamb weighing 30 lbs., and from seven silver stags each weighing 80 lbs." In pictorial representations water is frequently represented as descending from above. In a sarcophagus at Ancona, apparently of the

* This ivory is now in the Royal Library at Munich; it formerly belonged to Bamberg Cathedral. It gives a late but artistic and interesting representation of the baptism of Our Lord. He is represented as beardless, nude, with water heaped up to His waist. On the right is the Baptist; on the left St John. Above is the dove pouring forth a stream of water from its beak. Above the dove is the hand from heaven. Symbolical figures of the sun and moon, and a host of angels, appear in the clouds of heaven.

fourth century, it descends from a knob or boss of rock (8); in a sarcophagus at Soissons of the fourth or fifth century * it descends from above; as also on a tombstone from Aquileia of the fifth century (8), which probably commemorates a young girl who died soon after her baptism. She stands nude in a large bowl; on her right a man in a tunic lays his hand on her head, on her left is a saint with a halo; above is a circular space sown with stars, which may represent heaven; in the centre of it flies a dove; over its lower edge water streams down. More often the stream descends from the beak of a dove, *e.g.*, in a spandrel of the sarcophagus of Junius Bassus, A.D. 359 (9), where Our Lord is represented as the Lamb of God laying hands on one of His flock, while water streams from the beak of the dove above. A similar representation occurs on a spoon from Aquileia of the fourth or fifth century; † in the Arian baptistery at Ravenna; in an ivory (*c.* 500) in Milan Cathedral; ‡ in the Syriac MS. of the monk Rabula, written in 586; § in an ivory from Rheinau (10); and in another ivory, probably of the ninth century, from Bamberg (10). In the Rheinau ivory the Baptist holds a curved stick in his left hand, and lays his right hand on the head of Christ, who is represented as a beardless man, nude, standing in what looks like a small font, and with water half-way up to his knees. An angel on the right holds the clothes; below, on the right, is Jordanus with water issuing from his urn; while on the left are two figures, one with a fish, the other with a serpent; above, water streams from a dove's beak; at the top is the hand from heaven. Doubtless the above representations were only two different sides of the same thought: "*columba aquam de coelis cadentem rostro gestante.*"

Besides these there is a third set of representations in which the water is made to descend in a stream from a boss or bosses of *rock;* this subject is often accompanied by its prototype, Moses striking the rock. A boss of rock and a stream are shown in early sarcophagi at Madrid and the Lateran. In the former (8) on the left the Baptist lays his hands on the head of Our Lord, who is shewn as a boy, nude, standing in water which rises half-way to His knees; on His head descends a stream of water from a boss of rock on which stands a dove. In the Lateran sarcophagus (8) Our Lord is shewn as a nude youth, and the water rises up to His knees; the Baptist wears a camel's skin from which the camel's head dangles down. It is curious that a camel's head is shewn in precisely the same position at Patrington and in a representation of baptism on the font at Southfleet, Kent.

* Rogers, Fig. 17.
† *Ibid.*, Fig. 22.
‡ *Ibid.*, Fig. 30.
§ *Ibid.*, Fig. 36.

In an ivory in the Bodleian Library and in another at Amiens, both *c.* 500 A.D., the last two representations coalesce, both dove and rock being depicted, each discharging a stream. So also in a book cover from the Bodleian, *c.* 500 (11), water descends both from the dove's beak and from the pillar of rock shewn on the right, and then rises to Our Lord's knees.

A fourth set of representations shews the Baptist in the act of *affusion.* Our Lord stands in water varying in depth, and water is poured on His head by the Baptist out of a shell, or a patera, or a bowl, or a pitcher, or a spoon. Affusion is clearly shewn in a fresco in the gallery of the sacraments in the cemetery of S. Callistus, Rome, *c.* 200 A.D. (9); the catechumen is a nude boy standing in water up to his ankles, and the falling water, poured on by the baptizer, is represented by large strokes of blue paint. So also in the baptistery of Neon at Ravenna, 449-452 A.D. (11), the Baptist, standing on a rock, with a jewelled cross in his left hand, pours water from a patera on the head of Christ, who is shewn as a bearded man, nude, with a halo, and with water up to the waist; above is the dove; on the right is Jordanus. The head and right arm of Christ are restorations. The mosaic in the Arian baptistery at Ravenna is similar, except that the Baptist holds a curved stick in his left hand, water pours from the dove's beak, and Jordanus has two crab-claws projecting from his head. So also, in the archaic representation of a baptism on the shaft of a broken cross at Kells, the baptizer pours water on the head of the catechumen from a spoon.*

Besides the above, there are numerous examples in which is depicted the *laying on of hands* which followed the act of baptism. Of course, where the laying on of hands is depicted, representation of the antecedent act of baptism, whether by affusion or not, was difficult. Nevertheless, in an ivory at the British Museum, which may be of the sixth century, though the laying on of hands by the Baptist is represented, above there is a bowl which apparently a dove is filling from its beak with water from heaven (11). Our Lord is represented as a boy, with a thick mass of curly hair; behind is what looks like a female figure with a veil over her head, and her hands holding what may be clothes; below, in the water on the right, is Jordanus, with crab-claws growing out of his head, and starting away in astonishment; above, is the hand from heaven. Similar is the ivory at Berlin (11), ascribed by Professor Westwood to the seventh century. Here Christ is shown as an adult, nude, with

* Rogers, Fig. 25. The spoon also is shewn in certain pre-Conquest crosses figured in Haverfield and Greenwell's *Catalogue of Roman and Anglian Stones.*—J. T. F.

water up to the thighs only. On the left is Jordanus, holding in his left hand an inverted pitcher, from which a stream of water flows; above is a dove, holding what may be a pitcher; still higher in the air hover three angels, holding the clothes —only their heads and wings are represented for want of space. The Baptist is laying his right hand on Our Lord's head; in his left he holds a staff; round his head is a halo. In these two and other representations is a blending of different traditions as to the administration of the rite.

Whichever method was adopted, whether the water descended from a spout or was poured from a vessel, the rite soon gathered round it additional ritual. One of the first additions was a *triple* immersion of the head. St Chrysostom writes, *De Baptismo*, that the catechumens dipped their heads, τῷ ὕδατι καταδύοντων ἡμῶν τὰς κεφαλάς; and St Gregory of Nyssa (372-395) says, "We bury ourselves in the water and do so thrice," ὕδατι ἑαυτοὺς ἐγκρύπτομεν . . . καὶ τρίτον τοῦτο ποιήσαντες.* We are told that the catechumens immersed their heads three times in the name of the Father, the Son, and the Holy Ghost; St Cyril, writing in 347, says that the triple submersion was also in commemoration of the three days between the Crucifixion and the Resurrection, the last of which, Holy Saturday, was the favourite day for baptism. The manner of this triple submersion is the great difficulty in comprehending the primitive ritual of baptism. No one explanation is adequate. There must have been two methods employed, either alternatively in the same diocese, or one in one diocese, the other in another. Where there were spouts, as in the baptistery of the Lateran, the catechumen could easily pass his head into the falling jet of water. But where affusion was practised, he could not well himself pour water thrice on his own head; moreover the representations show that the water was poured on his head thrice by another. In any case, whatever method was in use, no great depth of water was necessary for him to stand in; the object of the piscina or tank was mainly to collect the drippings whether from a spout or from a vessel. This at once explains the shallowness both of the sunk piscinæ and of the tanks above ground. The number of steps inside a sunk piscina seems to have been almost invariably but two; and, judging from such drain-holes as remain, the average depth of water was only about 2 feet, in some instances not more than 15 inches. This shallowness of water at once disposes of the idea that the ancient form of baptism for adults was by total submersion. A man

* The Greek admits of no other rendering; it cannot possibly be construed to mean "we were submerged by the bishop or priest."

could not be submerged in 2 feet of water either by himself or by any one else. And any one who imagines that he can dip his head thrice while standing in 2 feet of water is invited to try it in the shallow end of a swimming bath; he will find it a gymnastic feat of considerable difficulty. Even if the water had been deep, which it was not, a man could not be submerged by the priest in the piscina of a baptistery if it was less than 8 feet in diameter; and many piscinæ were much narrower than this. We are forced to the alternative that the catechumen, standing

Ravenna

Cremona

in shallow water, either immersed his head himself thrice under a spout, or that water was poured on his head thrice by the officiating bishop or priest. Doubtless it was because the part of the latter was confined to affusion of water and the laying on of hands, or to the latter only, that such a vast number of baptisms as were recorded to have taken place in a single day, became possible at all. Had the ritual exacted total submersion, no bishop or priest could possibly have survived the ordeal on days of multitudinous baptism.

CHAPTER III

THE BAPTISTERY

BAPTISTERIES were in use from very early times. What seems to be a veritable baptistery was recognised in 1900, in the catacombs of the cemetery of Priscilla at Rome;* this has a tank, and on the arch the inscription, "*Qui sitet ven(iat ad me et bibat)*," *i.e.*, "Let him who is thirsty come to me and drink." There is another baptistery in the cemetery of Pontianus, of the sixth century (6).

Eusebius mentions a baptistery when speaking of the church built at Tyre by Paulinus early in the fourth century. Constantine attached baptisteries to his churches of the Holy Sepulchre at Jerusalem and St John Lateran, Rome. To the same century, the fourth, belong two baptisteries at Naples, and others in Algeria and Northern Africa. To the fifth century belong baptisteries at S. Stefano on the Via Latina, Rome; Nocera dei Pagani, near Naples; several in Northern Africa, *e.g.*, Tebessa, near Carthage, built before 439. The best preserved of the ancient baptisteries are the two at Ravenna; that of Archbishop Neon (449-452) attached to the cathedral (17); and the Church of St Maria in Cosmedin, which is probably the baptistery of the Arians, and is of the sixth century. To the sixth century, also, belong the baptistery of Parenzo, and that of Grado in Istria; in the same century was built the baptistery of St Sophia, Constantinople, the circular building still existing north-east of the church.† At Torcello, in front of the cathedral, are foundations of a baptistery of the seventh century; that of Salona, near Spalato, is not later than 641. The ruined baptistery at Aquileia is of the eighth century (22). At Cividale in Friuli a baptistery of the eighth century was removed in the seventeenth century to the cathedral (22). The baptisteries of Albenga, Biella, Alliate, Pola (now destroyed), and Bari are probably all of the ninth

* It is described and illustrated in Cabrol's *Dictionnaire*, Fasc. xiii. 403.
† Lethaby and Swainson's *Santa Sophia*.

century. Other ancient baptisteries remain at Zara and in S. Stefano, Tivoli. There has lately been exhumed at Lucca, in the north transept of the Church of S. Giovanni (19), a square baptismal tank ; it is 10 feet across, and the bottom of it is 9 feet below the present pavement of the transept ; in the centre of it is a circular piscina. This baptistery may originally have been detached from the church, and demolished to make way for the present transept. Small baptisteries are found attached to churches in the East ; Comte de Vogüé gives a drawing and plan of one at Deer-Seta,* which can hardly be later than the sixth century. In Italy, owing to the long retention of primitive baptismal ritual, baptisteries continued to be erected in great numbers and on a magnificent scale to a very advanced period. Among the more noteworthy are those of Florence, Parma, Cremona, and Pisa. Some of the Italian parish churches also still retain baptisteries, *e.g.*, S. Luca, Cremona, a little to the north-west of the church.†

Lucca, S. Giovanni

Several baptisteries survive in the south of France. The most remarkable is that of St Jean, Poitiers, the piscina of which has lately been discovered (20). The western portion of the building is Romanesque, and the northern and southern apses have recently been clumsily rebuilt ; but the central portion and eastern apse are possibly of the fourth century—certainly not later than the sixth century ; in any case one of the most venerable Christian monuments in France. The baptistery of Riez may be of the sixth or seventh century (22). Baptistery and piscina exist complete at Vénasque, Vaucluse. The foundations of a baptistery have

* *Architecture civile et religieuse en Syrie*, Plate 117.

† A list of fifty-nine baptisteries in Italy, dating from the fourth to the eleventh century, is given in Lopez, *Il battistero di Parma*, 1864, p. 249 ; Cabrol's *Dictionnaire*, Fasc. xiii., gives a complete list and description of baptisteries.

been discovered near the cathedral of Valence; it was in the form of a Greek cross.* Another baptistery with piscina exists at Mélas, Ardèche.† Other examples survive in the church of Ainay, Lyons; St Sauveur, Aix; Fréjus; Mazan, Ardèche; St Léonard, Haute-Vienne; and in the cathedral of Le Puy.‡

St Jean, Poitiers

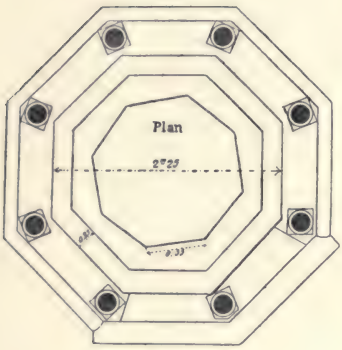
Nor was the baptistery unknown in England. About 750 A.D., Cuthbert, Archbishop of Canterbury, built a church to the east of the cathedral and nearly touching it, to serve among other purposes as a baptistery. It is strange that the baptistery died away among us. The crypt, which was equally Italian in origin,

* Revoil, *Architecture du Midi*, iii. 32.
† *Revue de l'Art chrétien*, vi. 169.
‡ Enlart's *Manuel*, i. 196.

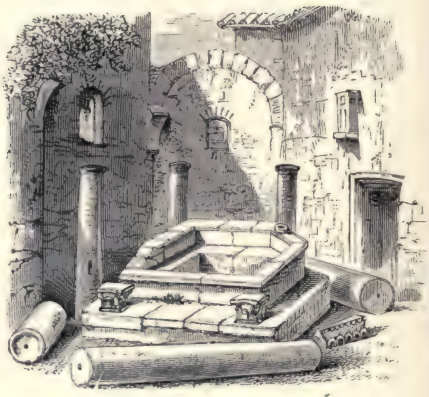
persisted throughout the whole Anglo-Saxon period, and most of these crypts were rebuilt in Norman days; but the baptistery died out altogether in England, with one possible exception. Sir Stephen Glynne, in his notes on Kentish churches, states that at Cranbrook, Kent, is the only genuine baptistery in England; but it is of comparatively late date, having been built in 1725 by the vicar, Rev. J. Johnson, for the purpose of baptizing by total immersion such Baptists as might wish to join the Church of England. It is a square building, and the piscina is entered by a descent of several steps. It is said to have been used only twice.

In a considerable number of baptisteries the piscina or tank is sunk below the level of the pavement, and is entered by descending two steps (or three, if the top of the low parapet be added). The piscina varied in shape; sometimes it was octagonal, as at Barzano and Galliano; sometimes hexagonal, as at Pesaro, Trieste, and Pola; sometimes square, as at Murano, Torcello, and Salona. In several cases the dimensions are such that total submersion of an adult was practically impossible. The piscina at Salona originally was not more than 32 inches square. That in the Pontian cemetery at Rome is 6 feet 7 inches broad, and 3 feet 3 inches deep. The ruined piscina at S. Stefano on the Via Latina, Rome, is 6 feet across, and 3 feet deep. The piscina at Tebessa is 6 feet 7 inches broad, and about 2 feet 7 inches deep. The piscina at St Jean, Poitiers, is about 6 feet 7 inches across, and about 3 feet 3 inches deep, but held less than 9 inches of water (20). In all the examples except the last it is to be remembered that the depth given is that of the piscina, not of the water. And since none of the piscinæ attain a depth of 4 feet, it may be concluded that the catechumen stood in less than 2 feet of water, and that therefore, in all baptisteries, some other form of baptism of adults than that by total submersion must have been in practice.

By the time of St Cyril the ritual had become complex, and probably to a large extent stereotyped. The catechumen was first stripped naked. St Chrysostom says, "At baptism men are as naked as Adam in Paradise"; St Ambrose, that "Men came as naked to the font as they came into the world"; St Cyril of Jerusalem, "As soon as ye came into the inner part of the baptistery ye put off your clothes, which is an emblem of putting off the old man with his deeds, and, being thus divested, ye stood naked, imitating Christ that was naked upon the cross." The documentary evidence is supported by that of the frescoes and mosaics (6, 8, 9, 10, 11). Then there was a preliminary anointing with oil (very reminiscent of the practice at the public

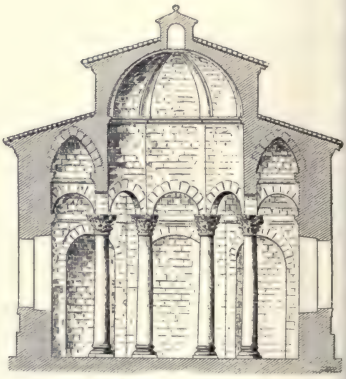


Cividale



Aquileia

Cividale



Riez

baths of Pagan Rome). Then followed semi-immersion plus triple affusion or plus triple immersion of the head. Then there was the laying on of hands. Then the catechumen was anointed with holy oil on the forehead, ears, nostrils, and breast. Then he was clad in the white robes of purity and regeneration. Then followed the Eucharist at the altar in the baptistery.* Then, in white-robed procession, the whole body of baptized Christians filed into the adjoining church, and joined the great congregation in preparation for the solemn rites of the following day, Easter Sunday. Such a ritual demanded dressing-rooms and a chancel, and these could be provided for by an enlargement of the *exedrae*, which were customary in the public bathrooms, such as that of Pompeii, and, if necessary, by a porch or other adjuncts.

In the secular bathroom, for decorative purposes, and to shelter the water from dust, the piscina or tank was often encircled with a colonnade. This feature also was copied. Colonnades, much altered, may still be seen in the baptistery of St John Lateran. A fragment of the colonnade remains at Aquileia (22). Pope Leo III. (795-816) is recorded to have enlarged the *fons* of S. Andrea Apostolo at Rome, and to have constructed round it a colonnade of columns of porphyry. The colonnade survives at Cividale near Aquileia (22) and at Salona and Tebessa. As we know that the catechumens, at any rate in early days, stepped down into the piscina naked, this colonnade may have been retained with the practical object of hanging curtains round it ; there is indeed some evidence that curtains were actually employed. The circle of columns might also be utilised to support a dome or baldachino, such as may still be seen at Cividale and Nocera, and that which probably existed originally at Aquileia. In the Amiens Museum is an ivory of the ninth century, showing St Rémi baptizing King Clovis under a dome. Viollet-le-Duc has a similar illustration of a ciborium from an ivory of the eleventh century. Such piscinæ as these, then, placed equally with the altar under a ciborium or baldachino, preserved in ever-living recollection the idea of the original equality in dignity and import of the two greater sacraments.

After the first century or two the administration of baptism seems to have been generally confined to the cathedral church of the diocese, a practice which has survived very late in some

* Baptism, the white robes, and the Eucharist are all connected in the ancient Easter hymn—

"Ad coenam Agni providi
Et stolis albis candidi
Post transitum maris rubri
Christo canamus principi."—J. T. F.

Italian dioceses, *e.g.*, Florence, Pisa, and Bologna. In Rome, however, as early as the fourth century, baptism was permitted in a large number of the city churches, and elsewhere in Italy the chief church in each parish gradually succeeded in establishing its right to administer baptism. But it remained rare to follow the precedent of the city of Rome, and for several churches in a single town to have each privileges of baptism. So long as baptism was confined to the cathedral church of a diocese, or to a single church in a large town, the rite, owing to the large numbers to be baptized, could not be administered except in a building of large dimensions. Hence a baptistery had to be very spacious. Another reason for the large size of the baptistery was that it was customary for those who had been baptized to partake of their first communion in the baptistery, in which an altar was provided for the purpose: this seems to have been common, even in the case of infants, from a very early period until the tenth century. Again, as long as the great importance attached by our Lord to the rite of baptism was still in full remembrance, it was customary that the rite should be administered by the bishop himself.* But then, as now, the bishop was a busy man; and just as nowadays a modern bishop has to restrict the rite of confirmation to two or three seasons in the year, so the early Christian bishop found it necessary to confine the administration of the rite of baptism to two or three of the solemn seasons in the Church year.

At first, indeed, baptism had been administered without regard to place or season. St John baptized every day in the Jordan. Baptisms are recorded in the Acts of the Apostles by the roadside (viii. 36); in a private house (ix. 18); and again (xvi. 33). But the tendency was to restriction both as to season and place. It is likely that in some dioceses at any rate baptism was originally administered only on Holy Saturday. Tertullian suggests Easter and Pentecost as suitable seasons. Elsewhere the seasons were Easter, Christmas, and 24th June being the festival of St John the Baptist. It was on Christmas Day that St Rémi baptized the King of the Franks, and that St Augustine baptized 10,000 converts by the Swale and Medway. There came apparently a wish to extend unduly the number of permitted seasons, for Charlemagne thought it necessary in a cartulary of A.D. 804 to restrict them to Easter and Pentecost. In addition it is to be remembered that while much of the world was still heathen, religious "revivals" on a large scale were

* This restriction was observed early; but it was a reversal of the practice of the apostles, who seem to have been quite content to leave the administration of the rite to deacons and others.

common ; *e.g.*, when King Clovis was baptized at Rheims, there would naturally be a multitude of Franks anxious to be baptized with their king. Moreover, compulsory conversions and compulsory baptism on a large scale were not unknown ; *e.g.*, in King Olaf's attempt to Christianise Norway. St John Chrysostom speaks of a Holy Saturday in which 3,000 had been baptized, and adds that many more were waiting. For these various reasons, then, the baptistery had to be built on a very large scale.*

For a long period the baptistery was in the neighbourhood of the church, but detached from it. Sometimes it is quite near, as at the Cathedral of Ravenna (17); at Torcello, also, the foundations of a baptistery have been found close to the west doorway of the cathedral. At Pisa a considerable distance separates the baptistery from the cathedral. The reason why baptism did not take place as now in the church was probably to some extent simply a matter of convenience. When baptisms took place on such a vast scale as that described by Chrysostom, it would have been impossible to make use of the church for that purpose ; all its space was wanted for the usual Easter services. But there was besides the feeling that baptism was the rite of initiation into the Church, and that no uninitiated persons should enter the holy precincts of a church any more than they would be permitted nowadays to enter a Masonic lodge. This feeling lingered on right through the Middle Ages. Even when it became customary to administer baptism in a font placed inside the church, part of the ceremony took place in the church porch.

* The distinction between the Joannine and Christian baptism needs to be emphasised. St John was only practising a common and well-known rite that was simply Jewish and had nothing to do with the Christian sacrament ; the baptism of Our Lord was only a continuation of Jewish practice : the Christian sacrament had its beginning at Pentecost. The distinction is clearly marked in the Acts of the Apostles. Apollos "taught diligently the things of the Lord, *knowing only the baptism of John*." The visible descent of the Holy Ghost, or visible in its immediate accompanying effects, did not follow the Joannine baptism ; it did not occur till the laying on of hands (viii. 17). Therefore it was necessary to add to the rite of Baptism the rite of confirmation : and it was for the latter, rather than for the former rite, that the presence of a bishop was regarded as indispensable. The deacons might baptize, but only the bishop could confirm.—R. A. D.

CHAPTER IV

Degeneration of the Baptismal Tank or Piscina into a Tub Font, a Font on Legs, a Pedestal Font, a Chalice Font, a Metal Basin, or an Earthenware Bowl

As we have seen, in many cases, *e.g.*, at Aquileia (22) and Lucca (19), the piscina or tank of the baptistery was below the level of the pavement of the church. This was not always so. Nowadays, at any rate, the tank of the cathedral baptistery at Ravenna is on the pavement (28) not below it. In some cases, *e.g.*, at Ravenna, it may have been that the waterlogged soil made it difficult to construct a piscina under ground. More probably the change from the sunk to the above-ground tank was dictated by convenience of ritual. Owing to the parapet encircling the piscina it must have been awkward for the officiating bishop to dip his vessel into the piscina and to pour the water from it on to the catechumen's head; the function was much facilitated when the tank stood on the pavement. But though in the end the above-ground superseded the sunk tank, yet in Italy, at any rate, the above-ground tank long retained the important dimensions of the older type. That of Verona Cathedral (27), cut out of a solid block of the local marble, is no less than 31 feet in circumference; it is probably of the period when the baptistery was rebuilt, 1122-1135. Far the largest is the tank at the Lateran, which is actually 62 feet in diameter; it is about 3 feet deep. The tank in the baptistery of Neon, Ravenna, is about 25 feet across, and about 4 feet deep. The typical form of these tanks is the octagon. A fine late example is the great monolithic marble tank of Parma, A.D. 1298. At Parma and in the baptistery of the Orthodox at Ravenna a kind of stone pulpit is attached to one side of the tank, the object of which may have been to protect the vestments of the bishop from being splashed. At Verona, however, the pulpit is in the very centre of the tank; perhaps a plank was put across to it in order

to allow the officiating priest to get inside it. Inside the circumference of the great tank at Pisa there are eight small barrels of stone, each 17 inches in diameter. Webb says that they were employed for the baptism of infants, and the rest of the tank for adults.* The baptismal tank was not wholly abandoned even at the Renaissance; there is a beautiful quattrecento tank at S. Giovanni, Siena, by Jacopo della Quercia.

Another curious stage in the history of the piscina is to be seen in France. In demolishing the old Church of St Clement, Tours, a concrete font was found about a metre below the surface. It was *in situ*, and in later days had been filled up with gravel.

Verona

It was cylindrical, 16 inches deep and 33 inches broad. Being of rough workmanship it had been rejected, and covered in at a restoration of the church, probably in 1462. Another of similar character was also found at Tours.† A curious parallel to the sunk fonts of Tours is described by Mr Russell Walker;‡ it is *in situ* in the ruined chapel of St Adrian, in the Isle of May. In the parish of Dunino, near St Andrews, about a hundred yards from the parish church, there is a primitive rock basin, which has been held to be a font. It consists of a circular basin, which has been scooped out of the solid rock, and may measure about

* Webb's *Continental Ecclesiology*, 357.
† *Mémoires de la Société arch. d'Indre et Loire*, xiii. 217.
‡ *The Reformation Churches of Fife and the Lothians.*

5 feet in diameter, and 4 feet in depth.* But it is much more likely to be one of the "giants' tubs" excavated by cataracts inside glaciers.

The next step in the history of the rite was the abandonment, except in certain countries and districts, of the baptistery. It became the custom to administer the rite, not amid its own special surroundings, but in the church. This necessarily involved no slight loss in the status of the rite. It was, however, an

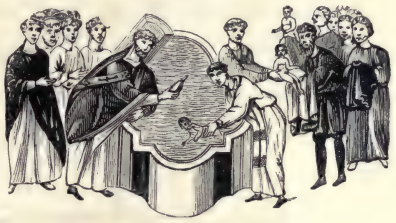
Ravenna. Baptistery of Neon

unavoidable corollary of the abolition of the restriction which confined the administration of the rite to the bishop. So long as it was the bishop who baptized, it was necessary that a separate building should be provided for the purpose. But when even the village churches obtained baptismal privileges, at once it became usual to baptize inside the church, for a small village would seldom be able to afford to build and maintain a baptistery. The Council of Auxerre speaks of baptisms taking place by

* *Notes and Queries*, 4. 2. 157, and 4. 3. 199.

allowance in villages so early as A.D. 578.* In 747 our English Cuthbert, Archbishop of Canterbury, twice orders *all priests* to baptize regularly. This was practically to legalise baptism inside a church. In the ninth century plan of St Gall is shown in the nave what is either a circular piscina or a circular font. In the same century Pope Leo IV. expressly recommended that every church should have a font.

This brings us to the next stage in the progressive decline in dignity of the material surroundings of the rite, viz., the great diminution in size of the font as compared with that of the tank, whether above ground or under ground. The change was inevitable. Room inside the church could not be spared for such vast tanks as those of Parma or Pisa or Ravenna. But in part the change was due to the changed condition of Christendom. By the ninth century the greater part of Western Europe, nominally at any rate, was Christian. Conversions of heathen, with the natural sequel, adult baptism, necessarily became less common. But the main factor in the change was the increasing prevalence of infant baptism. It is true that it was not till much later that infant baptism was formally legalised as a proper substitute for the baptism of adults. But though the church was long in giving explicit sanction to the practice, there can be little doubt that infant baptism was in sporadic use from the earliest days of Christianity. Tertullian, writing in the last years of the second century, expressly mentions it as in use, though he saw certain objections to it. Origen† (born A.D. 186) says, "By the sacrament of baptism the uncleanness of our birth is put away; and therefore infants are baptized"; and again, "*Ecclesia ab apostolis traditionem accepit etiam parvulis baptismum dare.*" Plainly there were precedents for infant baptism even in the apostolic age. The practice became more and more common. In 789, preoccupied with the peril in which unbaptized children stood, Charlemagne ordered that all should be baptized on reaching the age of one year; and that for this purpose fonts should be placed in parish churches and in those conventual churches



Infant Baptism

* Bingham's *Antiquities*, viii. 7, 6.
† Origen, *Hom. XIX. in St Luc.*

which had a cure of souls. In our own country, a canon of the time of King Edgar (960) ordered baptism of an infant not to be delayed longer than thirty-seven days. From the eleventh century onwards infants were baptized within a few days of their birth. In the end baptism of adults became, as it has remained in the Catholic Church, the exception and no longer the rule. And when baptism had come to mean almost always the baptism of an infant, the natural result was that the big tank, whether below ground or above ground, had its dimensions curtailed.

Tangmere

But changes also in the ritual were necessitated whenever it was an infant that was baptized. It has been shewn above that in the primitive form of the rite the catechumen stood upright in shallow water. A baby could not stand upright; the manner of administration, therefore, had to be altered. It took the form of substituting partial submersion for the older method of semi-immersion. By the ninth century the new method of submersion had evidently become common. The Council of Chelsea (A.D. 816) in its eleventh canon ordered that "*infantes semper mergantur.*" Baptism of infants by submersion is also clearly shown in three pictures, all of the ninth century. The first is contained in a pontifical in the Minerva Library at Rome; the other in a pontifical in the library at Windsor; both are reproduced in the article on "Baptism" in Smith's *Dictionary of Christian Antiquities* (29). The third, on an ivory book-cover at Metz, is reproduced in Mr Rogers' *Baptism*, page 304. But though immersion of infants came to be a common use, it does not follow that it was *total* submersion; there is evidence that at any rate in the thirteenth century it was not considered advisable or even safe to put the infant's head under water. With this reservation it

has to be admitted that the rite of immersion ultimately superseded to a large extent the older ritual. In the thirteenth century St Thomas Aquinas definitely says that immersion is the more common form, and that if you wish to be on the safe side immersion is to be practised, not affusion ; "*tutius est baptizare per modum immersionis quia hoc habet usus communior.*" Then another step forward is taken. Immersion being acknowledged to be the preferable practice for infants, it followed that it was also regarded as preferable in the baptism of adults. But a big country fellow is difficult to immerse three times, especially if the priest is a weakling, and so Duns Scotus carefully refrains from making immersion of adults indispensable; "*Excusari potest minister a trina immersione, ut si minister sit impotens et si sit unus magnus rusticus qui debet baptizari, quem nec potest immergere nec elevare.*" The very fact that he thinks it necessary to make this exception is clear proof of the large extent to which the older practice had been abandoned. As will be seen later (page 263), in all the representations of the sacrament of Baptism on English fonts for the last century and half before the Reformation, it is always immersion that is represented. An illumination shows that Richard Beauchamp, Earl of Warwick, born in 1381, was baptized by immersion ; as were also Prince Arthur, eldest son of Henry VII., King Edward VI., and Queen Elizabeth. To this day the practice of immersion is preserved in the Greek Church ; and in the Anglican Church it is still a legal alternative ; for the words of the rubric for the Publick Baptism of Infants run : "Then if the Godfathers and Godmothers certify that the Child may well endure it, the priest *shall dip it* in the water discreetly and warily ; but if they certify that the Child is weak, it shall suffice to pour water upon it." Also the rubric for the Publick Baptism of such as are of riper years runs : "Then shall the priest *dip him* in the water, or pour water upon him." As a matter of practice, however, affusion has practically superseded total immersion altogether in the Church of England.

With the ever-growing prevalence of infant baptism the need for big baptismal piscinæ ceased to exist, and, except in a very few districts, no more were built. The font took the place of the piscina, a font not larger than was necessary for the immersion of an infant ; if an adult insisted on being baptized, it had to be by affusion. But for a considerable time the font did not forget to be in form a "survival" of the baptismal piscina. For of the stone and lead fonts that have come down to us from Norman or pre-Conquest days the earliest type is that of the unmounted tub-shaped font, such as that of Tangmere (30).

Then it becomes common to mount the font on legs; at first, usually on five legs, as at Isle Abbots (32); later, generally on one, as at Cothelstone (32). The change was probably dictated simply by convenience. When an adult was to be baptized, it was convenient to have the font on the floor; the catechumen could easily step into such a font, and the priest could easily pour water on his head. But when an infant was brought to an unmounted font, the priest had to stoop considerably to practise semi-immersion; therefore for his convenience,

Isle Abbots

Cothelstone

now that nearly always the rite was administered to infants and not to adults, the font was raised on one or more supports.

At first even the mounted fonts were for the most part comparatively low; but by the fourteenth century the tendency was more and more to poise them on a tall pedestal; and this is the form which they retained till the Reformation. This further elevation of the bowl marks the increasing rarity of baptism of adults. Evidence in the same direction is seen in the very small size of fonts here and there; *e.g.*, the Kentish fonts of Farningham, Shorne, Southfleet, and Offham, which are quite unsuitable for the baptism of adults. At Thorpe, Surrey, the Norman font

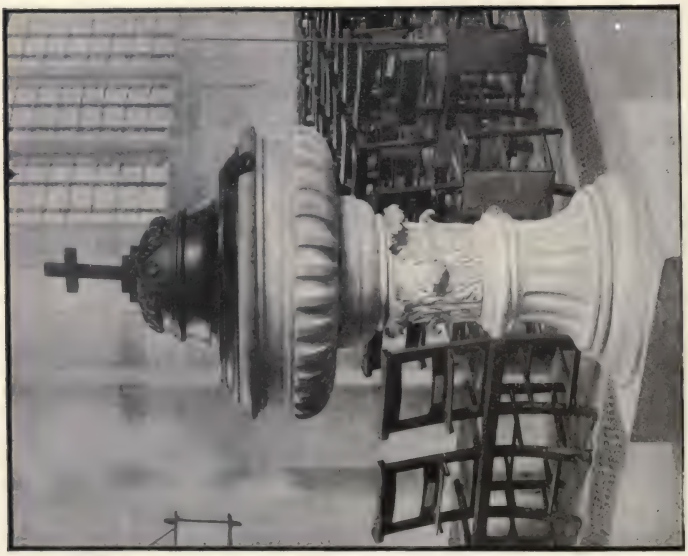
is only 9 inches deep and 17 inches in diameter. It is to be noted, however, that the increasing elevation of the font in the fifteenth century by the elongation of its pedestal and by additions to the number of plinths is also due to a desire to increase the dignity and impressiveness of the sacrament itself.

The next change in the design of the font originates with the quattrecento artists of Italy. They took a delight in modelling their marble fonts in the form of a chalice; on the lip sometimes was placed a statuette of St John Baptist or of a little child (35). And so, by the chalice form, they connected together in beautiful symbolism the two great primitive sacraments. Delightful examples of the Renaissance fonts, several of them of chalice type, remain in several of the city churches; *e.g.*, St Stephen, Walbrook (270); St Catharine Cree (270); and at Pittington (35); Exeter and Warwick. Sometimes fonts of this type were of stone, sometimes of marble, sometimes, as in the Weaver's Chapel in the Temple Church, Bristol, of alabaster. In St James's, Piccadilly, is a fine font of white marble, the work of the sculptor, Gibbons; round it the serpent twines, offering the apple to Eve, who, with Adam, stands beneath. How clearly the new design was intended to point to the other great sacrament appears well in the font at Wirksworth, where even the knopp or knob in the middle of the stalk of a chalice is carefully reproduced on the pedestal of the font (268). This font bears the date 1662, and therefore probably replaces one removed in Commonwealth days.

But not every Protestant churchwarden was willing to replace a destroyed Gothic font by one of the chalice type. More often he was contented with a basin, or even with a dish or pail. Many a churchwarden proved the soundness of his Protestant principles by smashing the font and replacing it by a basin; so much so that the practice of substituting basin for font had to be expressly forbidden. Thus Elizabeth on the 10th of October 1561 directed "that the font be not moved from the accustomed place. And that in Parryshe Churches the Curates take not uppon them to conferre Baptisme in Basens; but in the Font customablye used."* And again in the advertisements of 1564 it was directed "that the font be not removed, nor the curate do baptize in any basons"; and once more in 1571 there was to be in every church "*sacer fons, non pelvis*," a font, not a basin; the frequency of these admonitions shews the great vogue of the Protestant pewter basin. But admonitions seem to have been in vain. In 1636 the diocese of Norwich seems to have abounded in baptismal dishes, pails, and basins; for Bishop Wren found it

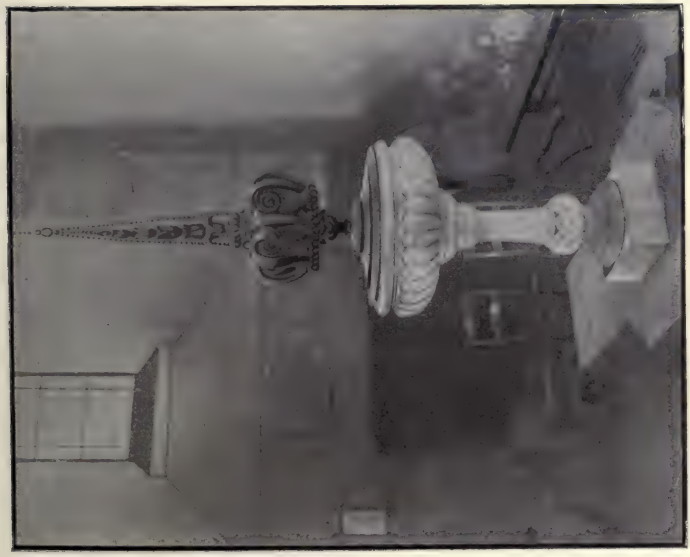
* Communicated by Mr Aymer Vallance.

Exeter Cathedral



St Mary, Warwick

Lucca Cathedral



Pittington

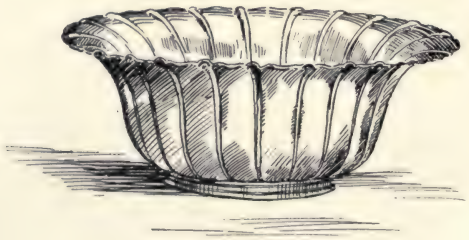
necessary to direct that no dishes, pails, or basins be used inside the font or instead of the font within the diocese of Norwich.

During the Commonwealth, of course, fonts gave place right and left to basins. Many an entry might be quoted from churchwardens' accounts similar to that at Brinklow, Warwickshire, where in 1653 the parish "bought a bassin to cristen the children which cost three shilling sixpence."

With the Restoration the font came to its own again in most of the churches. An interesting bit of font history is enshrined in the churchwardens' accounts at St Martin's, Leicester. In 1645 they "paid 5s. for a bason to be used at baptism, and 15s. for a standard to bear the same." They sold the bowl of the old stone font for 7s. to a Mr Smith; one rejoices to hear that in 1662 they had to buy it back again, and replace it in its original position. So also the Newark (96) and Wolverhampton (96) people and many others had at the Restoration to buy new bowls for those that had been destroyed.

But the pewter basin never wholly went out of use; indeed in the eighteenth century it blossomed out into yet another form: a christening bowl of Wedgwood (272) or Spode ware.

And with this ends this sketch of the long history of the font and the rite. The earthenware bowl was preceded by the pewter basin, the pewter basin by the pedestal font, the pedestal font by the font on five shafts, the font on five shafts by the tub font, the tub font by the tank above ground, the tank above ground by the underground tank. Both the latter were placed in baptisteries detached from the church, and the baptisteries were the lineal descendants of the domed bathrooms in the Roman *thermae* and the mansions of the Roman aristocracy.



Audlem Christening Bowl

CHAPTER V

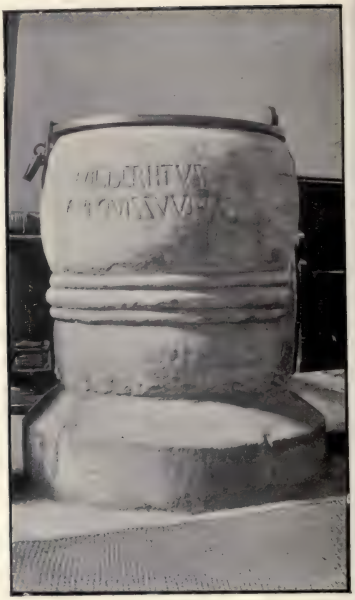
CLASSIFICATION OF FONTS—SYMBOLISM

So much for the history of the font and its predecessors; we now turn to the classification of fonts. Here there is much bewilderment and confusion. It is indeed very difficult to reduce fonts into intelligible categories; Viollet-le-Duc went so far as to deny the possibility of any classification at all. It is probably best to classify fonts according to their external design, and the *fundamentum divisionis* is the character of their supports, if any. First, they may be divided into unmounted fonts, and fonts mounted on legs. Unmounted fonts rest directly on the floor or on a plinth, without the interposition of pedestal or shafts; they may be divided into (1) cylindrical, (2) rectangular, (3) polygonal fonts, (4) caldrons, (5) block fonts. Mounted fonts may be subdivided into those of which the bowl rests on several legs, and those in which it rests on one leg or pedestal.

Unmounted fonts of *cylindrical* type may be (1) *vertical*, as at St Martin's, Canterbury (90), Cowlam (159), Kirkburn (161), Orleton (182), Bessingby (38), Stoneleigh (137), Wansford (182), East Haddon (187), Brighton (162), and Beckley (65), and such lead fonts as those at Brookland and Dorchester. Or (2) they may be *barrel* shaped; *i.e.*, they may bulge out in the centre; *e.g.*, Little Billing (38), Avebury (140), Avington (142), Ringmore, Devon; Hulcott, Bucks.* Or (3) they may *bulge inward; e.g.*, Wolfhamcote (38), Morwenstow (126). Or (4) they may be straight-sided, but *bucket-shaped; e.g.*, Potterne (111), Walsgrave-on-Sowe (148), Porchester (154), Morville (180), Oxhill (141), Darenth (186), Wyken, Congresbury (310), Brobury (152), Stanton Fitzwarren (174), Berrington (136), Walberton (120), Avington (120), St Pancras, Exeter, Alphington (154), Silk Willoughby (38); and such lead fonts as those at Sandhurst and Tidenham. Or (5) they may have the shape of an *inverted bucket*, as at Smeaton and Cottam (39), Yorkshire. Or (6) they may have the shape of a

* *Way Collection*, vol. ii.

Bessingby

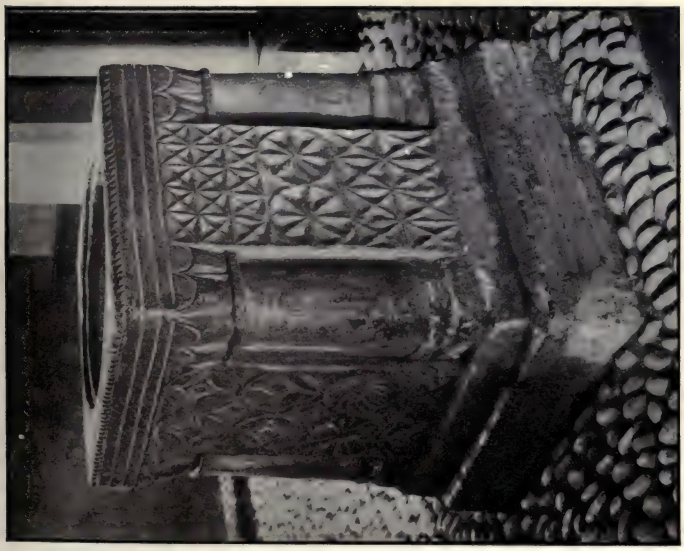


Little Billing

Silk Willoughby

Wolfhamcote

Cottam



Reighton

Mears Ashby

Ubley

Mevagissey

St Cuby

Buckfastleigh

Swinford

Stow

North Newbald

bowl, as at Pinhoe, Devon, and at Coates, Gloucester. At Wirksworth (152) is a fine bowl, which has recently been remounted. The *cylindrical* unmounted type of font is that found most frequently in the eleventh and twelfth centuries; a fact consonant with the hypothesis that stone fonts were preceded by circular fonts of wood.

Rectangular unmounted fonts are not so common; those at Hendon (148), Lenton (160), now a suburb of Nottingham, Upleatham, and Reighton (39) are fine examples; a sister font to the last is at St Mark's Church, Marske—it was brought from St Germain's Church, pulled down in 1820. At Shilton, Oxon., is a font of which the bowl may well have been originally a plain, unmounted, rectangular, Norman font (93).

Polygonal unmounted fonts are comparatively rare in Norman days; examples occur at Wimpole, Cambridge; Perranzabuloe, Cornwall; Witham-on-the-Hill, Lincolnshire; and at Goodmanham (121) and Mears Ashby (40).

Whatever their shape, from the thirteenth century onward, fonts are usually mounted. To the thirteenth and fourteenth centuries, however, belong unmounted fonts at Goadby Marwood, Leicester; Exton, Rutland; Torksey, Lincoln (224); and at Bloxham (236), Burford (239), St Peter's, Northampton (232); Patrington (230), Ewerby (90), Tysoe (239); and in the latter half of the century at Poynings (236). There are unmounted fonts of the fifteenth century at Bradfield, Lindfield, Carfax Church, Oxford; Penshurst, Kent; and Pitminster;* while the tub fonts at Darley Dale (276) and in Peterborough Museum (266) are of Post-Reformation date.

The *Caldron* or bowl type in bronze seems to have been quite common in Germany and the Netherlands in those cities which had an advanced school of metal-work, *e.g.*, Hildesheim and Cologne. The famous font at Hildesheim is probably *c.* 1260; an example from Brandenburg (74) is illustrated. The same man who made the bells also made the metal fonts; and no doubt many of these bronze fonts have been recast at different periods, like the bells, into cannon.

The category of *Block* fonts includes several archaic fonts, indeterminate in form; neither circular, nor square, nor polygonal. For these a separate category is useful. It includes fonts formed by sinking a hollow in a trunk or root of a tree, as in that found near Dinas Mowddwy (62); and also those in which more or less circular block of stone was employed, which the

* This font formerly stood against the wall, and had one panel blank; when it was isolated, the panel was carved with the modern subject of Christ blessing the little children.

builders were unable to bring accurately to shape. A remarkable and very large example of the latter is at Old Radnor (130). Fonts betraying such backwardness of craftsmanship are naturally most common in poor and remote districts; several from Scotland are described and figured by Mr Russell Walker. Their rudeness of form raises a presumption of great antiquity; but here, as always, it is to be remembered that what is archaic is not necessarily ancient. Nothing can be more rude and artless than the carvings of the font at Farningham, Kent; but

Kniveton

Crick

they represent the Seven Sacraments, a subject which does not occur on fonts till quite the later days of Gothic.

In Italy, the South of France, and Germany, the Church was faithful to the traditions of the baptismal tank—the more so because they retained in use numerous baptisteries—and fonts were rarely mounted on legs.

The greater number of the unmounted fonts are rather large and low. This was necessary so long as adult baptism remained at all common. If a font were tall or mounted on legs, an adult would have considerable difficulty in climbing up into it, and the priest would have to mount a pair of steps in order to be

able to pour water on his head. Tall mounted fonts, however, begin to appear in the twelfth century, and in Devon are a common type.

A considerable number of Norman fonts, which once were placed on the floor, have been mounted on a pedestal or on shafts at a later period. This has been done frequently in modern times, *e.g.*, at Lilleshall, Walton (164), Belton (174), Stone (188), Burnham Deepdale (190), and Preston (198). Sometimes this was done in mediæval days; *e.g.*, a Norman bowl rests on a thirteenth century support at Chadsunt (90); on a fourteenth century pedestal at Ingoldisthorpe (93); on a fifteenth century pedestal at Braybrooke (93).

A certain number of fonts exist which may be regarded as transitional in form between the unmounted and the mounted font, in that though they are mounted, the supports are still quite low; *e.g.*, Patricio (108) and Ubley (40).

Turning to fonts which are *mounted on legs*, the obvious classification is that which divides them into those which have several legs, and those which have but one; fonts of the twelfth and thirteenth centuries are normally of the former type; those of the fourteenth and fifteenth centuries are normally of the latter.

In the twelfth century the *polypod* font was the more frequent. The reason probably was that the tradition of the great tank being still followed, fonts were made big, and could not easily be poised on a pedestal; and that if they were so poised, the pedestal, in the case of plain fonts, such as those at Berrington (136) and Mevagissey (41), was heavy and unsightly in appearance.

The *polypods* may be divided into fonts in which the outer legs are *constructional*, *i.e.*, are present to sustain the corners of the bowl, and those in which they are merely *decorative*. The latter are particularly common in Cornwall; *e.g.*, St Cuby (41). These are regarded by M. Paul Saintenoy as a survival of the colonnade, which, as we have said above, often supported the ciborium of a baptismal tank. If so, they would be of great interest. But it is simpler to account for their presence by treating them as a reproduction for decorative purposes of the shafts, which in fonts mounted on several legs were constructional in purpose, being placed there to support the table or bowl which formed the upper part of the font. This is borne out by the fact that decorative legs occur on unmounted fonts also, *e.g.*, Reighton, Yorkshire (39), and Preston, Suffolk (198), where there cannot be in the design any reminiscence of the baptistery colonnade. Circular mounted fonts so designed occur at Aswarby and Helpringham, Lincolnshire; Buckfastleigh, Devon (41); octagonal ones at Perranzabuloe, Cornwall (twelfth century),

St Cuby, Cornwall (thirteenth century) (41), Kea, Cornwall,* Boconnoc, Cornwall (fifteenth century), and elsewhere.

Mounted fonts with several legs, all constructional, may again be subdivided into those in which the outer legs are *detached* and those in which they are *engaged*. The former is much the larger class. It includes all the fonts from Tournai; *e.g.*, Winchester (169), Southampton (170), Lincoln (172), and East Meon (166). Other early examples occur; *e.g.*, Palgrave (92), Isle Abbots (32), Burnham Norton (148), and Crambe (148), all of the twelfth century. These have been regarded as derivatives from, and therefore subsequent in date to those of Tournai. But this is hardly possible in cases like the above, occurring in districts where no Tournai font ever existed. The normal number of detached shafts was five, of which the central one was very massive: sometimes, however, a smaller number is found, as at Swinford (41), and at Shernborne (frontispiece); sometimes a larger number; *e.g.*, there are one central and eight outer supports at South Wootton (192) and Stow (42). In the font at Stoke Canon, Devon (180), the corner shafts take the form of extraordinarily archaic caryatides. In several cases the bowl of the font is made to rest on grotesque monsters; evil spirits harnessed to the service of the Church like the lions which carry many a twelfth century portico in Lombardy; *e.g.*, at Crick, Northants (44). But even in the twelfth century the supports were sometimes engaged; *e.g.*, in the beautiful font of North Newbald, Yorkshire (42), and in that of Beverley Minster of encrinital marble from Frosterley (147). Engaged shafts are common in Derbyshire fonts of the thirteenth century; *e.g.*, at Ashbourne (214), Bradley (214), Kniveton (44), and Norbury; also at Etchingham, Sussex (219).

Poltimore

But though the polypods were by far the most frequent in

* Photograph by Mr G. Le Blanc Smith in *Reliquary*, x. 207.

the twelfth and thirteenth centuries, nevertheless the *monopod* or *pedestal* font was by no means rare. An interesting set of examples illustrates the gradual stages by which the unmounted font developed in the twelfth century into the monopod or pedestal.

At Poltimore (46) the font is simply a stone bucket with a pair of roll moldings, set close together, encircling it midway; at Congresbury (310) the bowl is encircled by a single band of cable. At Kilpeck (48) the stoup is a variant of fonts of which that at Wolfhamcote (38) is a type; *i.e.*, it is a stone tub with an internal bulge. At Dunkeswell (48) the waist of the tub is contracted a little, and round it runs a waistband of interlacings, dividing the font into two parts. At Kilpeck (48) the waist is still more constricted by a heavy roll molding; and the stoup is divided into two portions. Similarly the archaic font at Bere Regis (48) is divided into two portions. Mevagissey (41) also is bipartite; but there are two waistbands, the upper a roll, the lower a cable, disposed in otiose fashion round the central part of the shaft. Bideford font (48) also has but two divisions; but the two bands of cable are correctly disposed at the top and bottom of the shaft. Then a most important step forward is taken at Eastrington (49), where, though the waistband is retained in the abnormal form of a shelf scalloped below, a double base is added, so that at last the font consists of three divisions, base, shaft, bowl.

Henceforth the tripartite type persists in nearly all pedestal fonts. As a rule, moreover, the disposition of a column is copied, by which the foot of the column has a roll molding, and its top a necking. At South Brent (49) and Molland (49) the design is still imperfect, the necking being lacking. At Lanreath (145) is another transitional example. At Binsted (49) the font is correctly designed with base, shaft with upper and lower roll, and bowl; so also Castle Rising (177). At Stanstead (50) and at Kirkby (141) the upper band is a cable, the lower a roll. (At Kirkby the shaft is a modern restoration; its necking and base are original.) Finally comes the beautifully designed font at Hartland (50), with square bowl, circular shaft with upper and lower cables, and spreading circular base resting on a square plinth; a simpler version of this, almost devoid of carving, is to be seen in other churches in Devon.

In the above examples the development takes the form of the introduction of a pedestal between the support and the bowl. But there was an alternative and very interesting mode of development. Starting once more with Kilpeck (48) and South Milton (136), it will be noticed that the upper portion is bowl

Kilpeck stoup

Dunkeswell

Bere Regis

Bideford

Eastrington

South Brent

Molland

Binsted

shaped, as at Wirksworth (152) and Coates, Gloucester; but that the bowl is shallow. At Chaddesley Corbett,* Worcester (55), the bowl is shallower still, and the design consists, in the main, of a large upright bowl resting on a small inverted bowl. Very similar in design are the fonts of Castle Frome (52) and Eardisley, Herefordshire (53), almost as if they came from the same hand; that at Shobdon, Herefordshire (54), is a variant, and therefore probably later. Another pair of Norman chalice fonts, again evidently both from the same hand, are to be seen at Eydon, Northants (55), and Houghton Regis, Beds.; both have

Stanstead

Hartland

fluted bowls; both have scrollwork round the rim; in both the lower bowl takes the form of an inverted cushion capital, and contains panels of conventional foliage; on which grounds they may be assigned to the closing years of the twelfth, or the first years of the thirteenth century. Both these fonts may be derivatives from the font at Aylesbury, Bucks. (56), where the ornament is more Romanesque in type, and therefore earlier.

* *Cf.* the chalice font at Stottesdon, Salop, illustrated in Cranage's *Churches of Shropshire;* and that at Wolborough, Devon.

This is the *chef-d'œuvre* of the Norman chalice fonts.* At Ubley, Somerset (40), the lower bowl is discarded in favour of a molded base with the "spur" ornament; the bowl itself takes the form of an undivided cushion capital. At Holdgate, Salop (54), also, the inverted lower bowl is absent, and the upper bowl rests on a molded shaft and plinth. The ornamentation of the bowl connects it with the work at Chaddesley Corbett and Castle Frome. After this, the chalice font disappears not to return till under Renaissance auspices (page 269).

In the thirteenth century pedestal fonts are much more rare; the normal type supplied from Purbeck has five legs. But from the fourteenth century onwards, the monopod became the normal type of English font; and not only was the pedestal elongated, but the whole font was often raised on an imposing flight of steps, *e.g.*, Laxfield (89).

Classification of Font Bowls

The above seems the classification best suited for our English fonts; the merit of it is the general agreement which it shows with the historical evolution of the font as presented in the preceding chapter. Other classifications have been proposed, based on the plan or shape of the bowl of the font.

In the first place, fonts may be classified according to the plan of the interior of the bowl. Some bowls are circular, some square, some octagonal; the bowl of the Lenton font (160) has a curious quatrefoiled form. But as at least 99 in 100 are circular, this classification is not particularly helpful.

Two other modes of classifying fonts have been proposed. They may be classified either according to the form of the under surface of the slab or according to the plan of its upper surface. The first method of subdivision of mounted fonts arranges these as tabular and cup fonts. *Tabular* fonts are those in which the bowl is hollowed out of a block which underneath is flat, and *cup* fonts are those in which the form of the bowl appears in the under surface of the upper part of the font. The latter is a favourite form in fonts exported from Tournai; otherwise it is not common in England, except in Cornwall, where it is characteristic (200). It has been suggested that the form of these is really a rendering in stone of a font constructed like a wash-stand having in the centre a hollow to contain a basin. Metal

* There is a fine chalice font at Holt, Worcester, illustrated by Paley. This type is characteristic in Buckinghamshire, *e.g.*, Aylesbury, Little Missenden, Great Kimble, Bledlow, and Weston Turville.

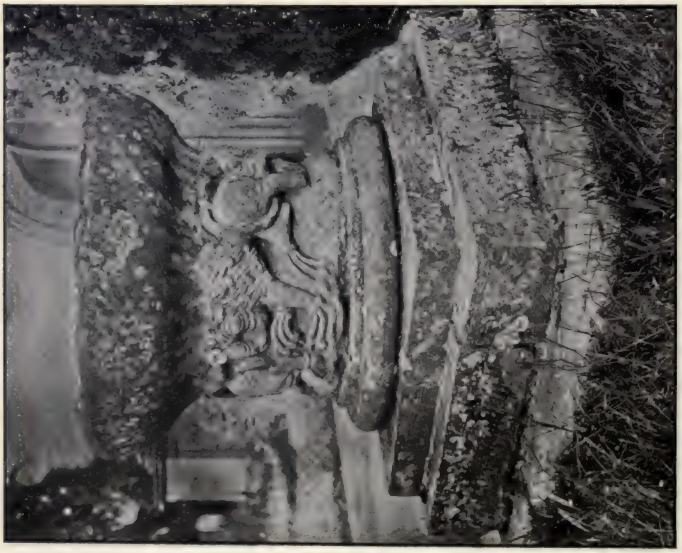
Castle Frome

Castle Frome

Eardisley

Eardisley

Holdgate



Shobdon

Chaddesley Corbett

Eydon

Aylesbury

Great Kimble

basins, especially of lead, may well have been employed as fonts after this fashion. If the basin was of lead, being flexible, it would be necessary, when a child or adult stood in it, to support its surface below. This may perhaps explain the design of fonts with convex bowls supported by one stout central column and four corner shafts. Examples are Leiston, Suffolk (59); Leighton Buzzard, Bedford; and Belaugh, Norfolk; Ratby, Leicestershire; Eaton Bray, Bedford (210); in addition to the two groups of Tournai and Cornish fonts, such as Winchester (169) and St Cuby (41). Mounted fonts of the *tabular* type are very common; *e.g.*, Palgrave (92) and Ashby (74), Suffolk, and Hartland, Devon (50).

Fonts may also be classified according to the plan of their upper slab. It may be rectangular, or circular, or octagonal, or pentagonal, as at Hollington, Sussex, a solitary example, or hexagonal, as at Market Bosworth, Leicester; Rolvenden, Kent; Bredon, Worcester; Heckington and Ewerby (90), Lincolnshire, and many other churches. Most frequently it is octagonal. It may have seven sides, as at Great Bowden, Leicester, Little Bowden, Northants; Chaddesden, Derbyshire; Elmswell, Suffolk; Hundleby, Lincolnshire; Ipsley, Warwickshire; Warndon, Worcester; or nine sides, as at Orleton, Herefordshire (182); or ten sides, as at Gravenshurst and Tingrith, Bedfordshire; or it may have twelve sides, as at Patrington, Yorkshire; Meppershall and Old Warden, Bedfordshire. It may even have fifteen sides, as at Stainburn, Yorkshire; or sixteen, as at Hull (238).

Symbolism

Round the shape of the font, symbolists have disported themselves greatly, especially when that form happens to be an octagon. In verses attributed to St Ambrose we are told that the tank is octagonal, "*Octagonus fons est*," and that the baptistery is also octagonal, and the reason for it—

> "*Hoc numero decuit sacri Baptismatis aulam*
> *Surgere, qua populis vera Salus rediit*
> *Luce resurgentis Christi, qui claustra resolvit*
> *Mortis et a tumulis suscipit exanimes*,"

the reason being that it was desired that both the building and the tank should embody the fact that Our Lord rose from the grave eight days after the Crucifixion. If so, the symbolism would be expressive of the Resurrection (see Romans vi. 4 and Colossians ii. 12). A reason given more frequently is that since the old world and the old man were created in seven

days, the new world of grace and regeneration and the new man must have been created on the eighth day, of which facts the octagonal form of the font is an outward and visible sign. It may be suggested that the octagonal form of the font is simply a survival of the octagonal form so often selected for bathrooms in Pagan Rome, the octagon and the circle being easy forms to roof with a dome. It is curious, too, if it was desired to adopt some sacred number for the sides of the font, that the number 8, to which little importance is attached in symbolism, should be favoured out of all proportion to such well-known sacred numbers as 3, 4, 5, and 7. It is to be noted that the mystical pentagon is said to appear only in one single font, and that the hexagon is rare in fonts, but equally common in chalices. If the hexagonal form is symbolical, why does it appear so much more in the chalice than in the font? The circular font is held to symbolise the fact that in baptism imperfect man is made perfect; one would like to know what the symbolism is of the *oval* fonts of Brington, Huntingdon, and Bradford, Devon.* The symbolist cannot be allowed to pick out one or two forms at pleasure; all forms, or none, are symbolical. If he asserts that there is symbolism in the form of fonts circular or eight-sided, he must be prepared to explain also the symbolism of fonts with 4, 5, 6, 7, 10, 12, 15, 16 sides. Moreover, if symbolism attaches to the form of the slab of the font, why does it appear so little in the ornament and figure sculpture of its sides, where it could so readily and clearly tell its tale? Again, from about the middle of the fifteenth century a very favourite type of font was that representing the Seven Sacraments. Nevertheless, though the sacraments are seven in number, all these fonts are eight-sided, though this left an awkward compartment, filled in in various ways. It was not that the craftsmen could not cut a block seven-sided; there are seven-sided bowls still in existence, given above. No doubt one main reason for the gradual disuse of the square and circular forms is that which led to the disuse of the square abacus and circular pier of Romanesque, an artistic, not a religious reason. These forms were dropped almost universally after the thirteenth century, and the question was, which polygonal form should supersede them? In the case of fonts the choice usually fell on the octagon, partly because it had behind it the tradition of the octagonal tank and octagonal baptistery, partly because it is a more graceful form than its rivals, the pentagon and hexagon, or any other polygon; chiefly, doubtless, because an octagon is easier to draw than a pentagon, or heptagon, or any other

* The oval form is common in the fonts of Anglesea, *e.g.*, Llanfair Cwmmwd.

polygon, and accommodates itself more easily to a basin of circular shape. Its chief rival is the hexagon, of which Mr Combe collected twenty examples, without at all exhausting the number. When the rarer forms, such as the pentagon, or hexagon, or heptagon, do occur, it may well have been that the block had already in the rough five, six, or seven sides, and that it would have been difficult, or perhaps impossible, to cut it into an octagon.

Leiston

CHAPTER VI

FONTS WITH APPENDAGES AND ACCESSORIES

We have seen above that the statements of St Thomas Aquinas and Duns Scotus make it clear that submersion had come to be preferred to affusion by the thirteenth century. When an infant was so baptized, the hallowed water in which it had been immersed was used again and again. But in time there seems to have grown up a certain scruple about allowing the drippings from the child's head or from its body to return into the hallowed water contained in the bowl of the font. To prevent this, alternative expedients were adopted. Usually a partition of stone or lead was inserted inside the bowl of the font; one division was filled with hallowed water, over the other the child to be baptized was held so that the drippings might pass into the dry half of the bowl, from which they were conveyed away by a drain; "*ita ut baptizandi infantes possint mingere in alterum latus aqua benedicta vacuum*," says a text of 1526 quoted by M. Enlart. An authority sometimes quoted for the above practice is the fourth Council of Milan in the middle of the sixteenth century. The Ambrosian ritual says, "*Baptismo expleto, parochus aqua manus ambas solus lavabit . . . aquam ablutionis in sacrarium* (=piscina) *statim effundet*"; but this refers not to the disposal of the drippings from the child's head, but to the water in which the hands have been washed. More to the point is the *Rituale Romanum* under "*De Forma Baptismi*," which says, "*Ne aqua ex infantis capite in fontem, sed vel in sacrarium baptisterii prope ipsum fontem exstructum defluat, aut in aliquo vase ad hunc usum parato recepta, in ipsius baptisterii vel in ecclesiae sacrarium effundatur*"; *i.e.*, "The water from the child's head is not to be allowed to drip into the font. Either it is to drip into a piscina built adjoining the font, or it is to be caught in some vessel provided for the purpose and poured into a piscina near the font, or into some other piscina in the church." The above alternative would be satisfied by providing a font with

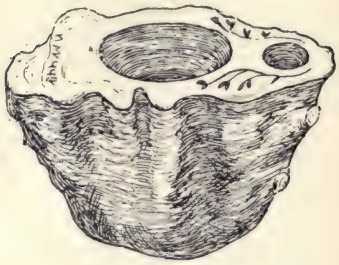
a partitioned bowl, or one with two bowls. To the common use of fonts with two bowls is due the fact that the French term for font, *fonts baptismaux*, is in the plural number; hence, too, such phrases as *tenir un enfant sur les fonts*, "to stand sponsor." M. de Caumont remarks that as a rule the partition is of subsequent date to the font, and that "partitioned fonts" seem not to come into use in France till the fifteenth century. Nowadays partitioned fonts are employed in Catholic churches in Great Britain and Ireland, Canada, the United States, and the Colonies. A great font with a partition has recently been placed in Westminster Cathedral. Of these "partition fonts" we do not seem to have any ancient example in England.

The alternative was to add a smaller and lower bowl to the old font; the object of the new one being simply to catch the drippings. Sometimes the small bowl had a separate pedestal, as at Lanmeur and St Pol de Leon (Finistère); sometimes there was not a separate pedestal, but both the large and the small bowl were hollowed out of the same block, as at Chirens (Isère) (62), and in the block font found in a bog near Dinas Mowddwy, Merioneth, and preserved in Pengwern Hall, Denbighshire (62). The lower font, says M. Jos. Maillet,* in speaking of the font of Chérisé, near Le Mans, "is that above which was placed the head of the child, as is done still, when the baptismal water is poured on it. This font is of the seventeenth or eighteenth century and is not divided into two parts by a partition." A similar font exists in the church of Dinant on the Meuse. Of these diminutive fonts with independent pedestals we possess no examples. The ritual with regard to the disposal of the drip was carried yet one step further. In modern Catholic churches the sacristan may still be seen holding a glass vessel to receive the drippings from the child's head. This is in accordance with the *Pontificale Romanum*, 1852, iii. 463, which says: "*aqua quae ex capite baptizati defluit . . . recipiatur in subjecta aliqua pelvi*"; "the drippings from the child's head are to be caught in a basin placed under it"; these drippings are nowadays emptied out of the vessel into a piscina having a drain leading into consecrated soil.† In mediæval wills there are numerous bequests of silver basins for fonts; it has been suggested these were intended to be used to catch the drippings. One was given, with a ewer, to Stoke in 1511. "To the Church of Stoke a bason and a ewer of pewter for the

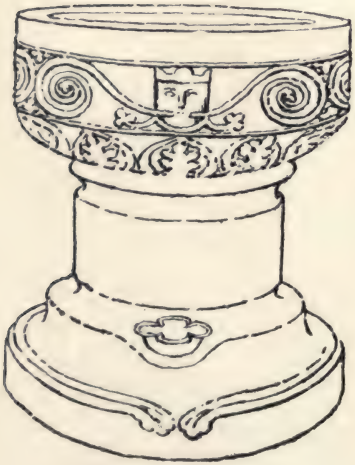
* *Revue de l'Art chrétien*, 1890.

† The writer is indebted to Miss Emma Swann for valuable assistance readily rendered. Her paper on "Fonts of Unusual Shapes, with Appendages," in the *Proceedings of the Oxford Architectural and Historical Society*, 1887, is the classical authority on the subject.

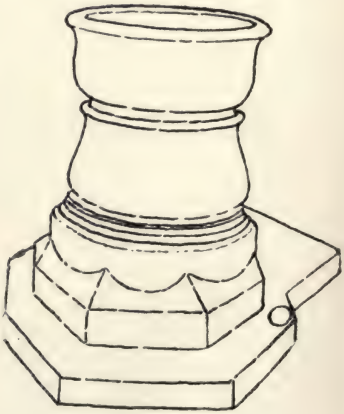
Chirens



Dinas Mowddwy

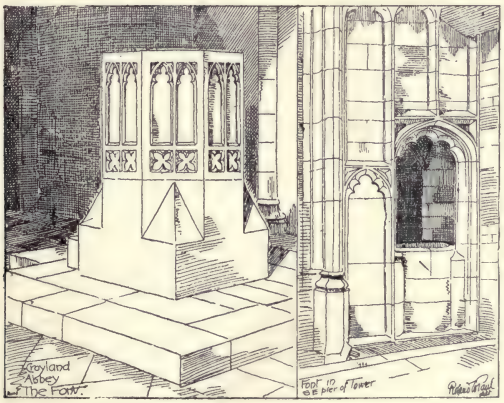


Björland



Nun Monkton

font."* But an entry in the churchwardens' accounts at Gravesend for 1528 makes it probable that the basin was given for a different purpose, viz., for the sponsors to wash their hands after the ceremony. "To the Church of Grauisend a bason and a ewer to washe in the cristyning of children; William Wade, bruar."† It is not unknown to find a so-called stoup containing a drain inside one of the lateral doorways of a church and not far from the font; there is one at Wiggenhall St Peter, Norfolk, in the south wall of the nave, 4 feet from the west wall.‡ There is a remarkable example at Croyland (63), where, hard by the font, is an ancient piscina which apparently was built into the tower wall about the time that the font was erected. In such a case it is possible that the piscina is really the drain into which, after



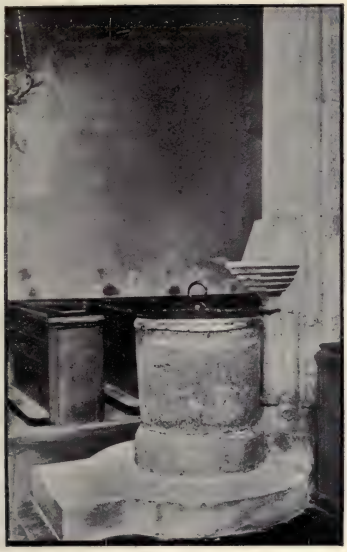
Croyland

a baptism, the drippings caught in a basin were poured so that they might pass out into consecrated ground. It might also be used for the disposal of the water in which the sponsors washed their hands after a baptism. In two Swedish churches, Björland (62) and Säfve, there is a small cup-like hollow containing a drain at the *base* of the font, and in it is a small vessel which could be taken out and used to receive the drippings, which then would be poured into the hollow at the base of the font. In one Yorkshire church, Nun Monkton (62), the font has a small hollow in precisely this position. Or the little cup-shaped hollow may

* *Testamenta Cantiana*, West Kent, 73.
† *Ibid.*, 29.
‡ There is one at Lastingham, Yorkshire, but it came from the crypt.

Youlgreave

Prince's Tower, Jersey



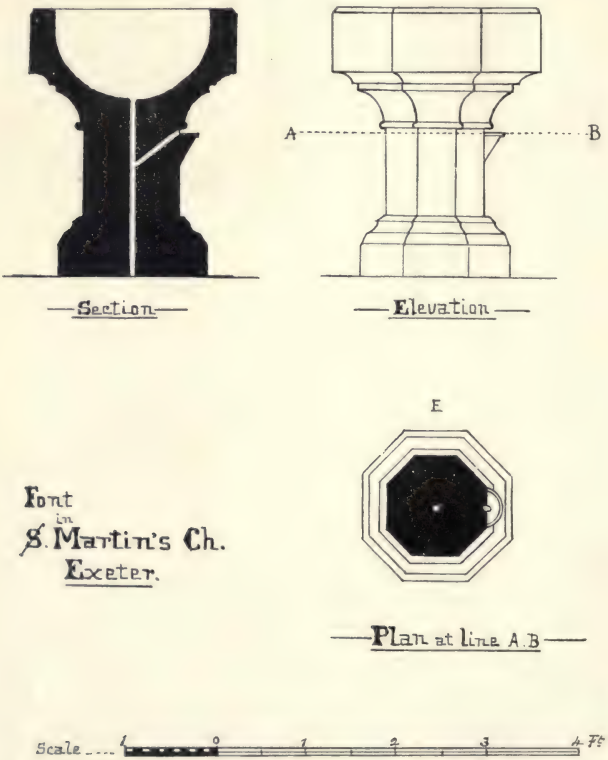
Beckley

Wraxall

Yatton

Sutton Bonnington

project from the rim, as at Dinas Mowddwy, Wales (62); Cosseuil (Loire); Clisson (Loire Inférieure). Or a small bowl may be hollowed inside the large bowl of the font proper, as in Prince's Tower, Jersey (64). Or the little cup may occur on one side of the bowl of the font, like a kangaroo's pouch, as at St Nicholas de Macherin and Chirens (Isère) (62), Quimper (Finistère), and the disused Church of St Martin, Exeter (66).*



It is possible that several such bowls have been sawn off the fonts when the ritual with respect to the disposal of the drippings fell into disuse and a secondary bowl was no longer required. At Shipton-on-Cherwell, Oxfordshire, there are marks of a mutila-

* For the drawing of this font I am indebted to Miss Edith K. Prideaux, who ascertained by a probe that there is a drain leading downward and inward from the cup.

tion of this sort, and others are found; but they must not be confounded with mutilations caused when the staples were wrenched out of a bowl to which formerly was attached a font cover.

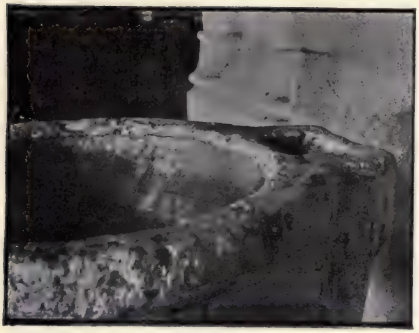
The French examples of fonts with a secondary bowl appear all to be of late date. M. Enlart quotes seventeen of the Flamboyant period—these are of commonest occurrence in Brittany—and four of the Renaissance period.

It may be objected that neither in the Rite of Sarum nor elsewhere is there mention of any such method of disposal of the drippings from the child's head. The omission is certainly remarkable. But there is evidence that the practice was in vogue in the eighteenth century and later. Thus Hone found a small basin in a large bowl at West Wickham (page 273). And at Essendon (272), in addition to the great earthenware bowl, there is a small gilt basin which, when in use, is placed on the wooden support which is shown on the floor in the photograph, but which, at a baptism, is placed inside the Wedgwood bowl. Plainly both at West Wickham and at Essendon the practice was to use a small vessel for affusion, and a large one to receive the drippings. It is true that this ritual may have been adopted in late days merely for convenience, but it is also possible that it is a survival of Pre-Reformation usage.

In this connection, certain other curious appendages may be mentioned. The bowl of the font of St John's Hospital, Canterbury, has handles, though it is a large circular stone bowl mounted on a pedestal. In three cases, Beckley, Oxon. (65), and Wraxall (65) and Yatton (65), Somerset, there is a stone desk affixed to a wall or pillar near the font. At Gillingham, Kent, also, there is a book rest. At Youlgreave, Derbyshire, is a remarkable font, with an appendage not containing a drain, beneath which, in the illustration (64), is seen peeping out the head of a dragon or of a salamander. This appendage may have supported a basin to catch the drippings from the child's head.* The circular Norman font at Rainham, Essex, has a small bracket attached to the rim of a circular bowl, and the remains of another similar one opposite.† In the fourteenth century font of Sutton Bonnington, Notts., there are three angular brackets projecting from the rim, two small and one

* This font has a curious history. It was originally in the neighbouring chapel-of-ease at Elton. This was wrecked by the fall of the spire, and its font was removed to his garden by the Vicar of Youlgreave in 1838. In 1848 a new base and new shafts were provided for it, and it was placed in Youlgreave Church. In 1870 the Elton people claimed it, but they were pacified by the present of a facsimile of it.—W. M.

† Faxton font has on one side a recess 2½ inches square.



Odiham

Pitsford

Feniton

Hoveringham

larger, not hollowed, but flush with the rim; the priest's step remains, and its position shews that the larger bracket at a baptism would be to the left of the celebrant, and might well have supported a basin to catch the drippings from the head of the infant resting on the sponsor's left arm; the other two, perhaps, supported the cruets of the holy oil.* At Feniton, Devon (68), is another font with a shelf corbelled out on one side of the bowl, to support a basin or a chrismatory; the lettering and the inscription are modern, but not the projection. At Odiham, Hampshire (111), a font apparently of the thirteenth century has an oblong projection on one side of the rim of the bowl, in which is hollowed a small trough. Since there are two holes in the bottom of the trough to the exterior, it is hardly likely to be a piscina; it may indicate that either a font desk or a font cover was formerly fastened here. The font of Pitsford, Northants (68), has a projection from the rim forming a ledge, in which are four small holes. In these may have been fixed a desk; not the hinge of a font cover, for a staple of the font cover remains, and is not opposite to the ledge.

Frequently such an appendage as that at Youlgreave has been supposed to be a chrismatory, *i.e.*, a locker to hold the cruet of holy oil with which the catechumen was anointed previous to baptism. This may be so, for lock-up cupboards occasionally existed near the font; *e.g.*, Tadcaster Church, before it was pulled down in 1875, had such a cupboard or chrismatory at the south-west corner of the north aisle with some of its woodwork and ironwork remaining. There is a locker in the same position at Burford, Oxon.; another in the north wall of the north aisle at Tilbrook, Bedfordshire; and a double one in the north wall of the west tower of Walpole St Andrew, Norfolk. At Leverton in 1541 there was paid eightpence for one lock, two bands and two hooks for the chrismatory, and fourteen pence for making of the chrismatory door.† Probably the cruet containing the three holy oils,‡ and that containing the salt, were more often kept in the sacristy, for we hear of an "*olde Clothe of Silk for berin the Crysmatorye to the Ffounte.*" At Eastertide there was always a solemn procession to the font, in which the chrismatory was carried wrapped up in a "*Sudary*," which in

* *English Church Furniture*, 173.

† Micklethwaite's *Ornaments of the Rubric*, p. 48.

‡ The term "chrismatory" seems to be applied alike to this cruet and to the locker, where such existed, in which were placed the requisites for baptism, viz., the cruet of oil, the cruet of salt, a candle, and a ewer, basin, and napkin; the last three being for the sponsors to wash and dry their hands after taking the child from the font.

Lechlade

one church was of "*red sarcynett*," in another of "*green tarterne ffringed with silke on both ends*." On the other hand, a stand on which the cruets could be placed till the ceremonies of baptism were completed would be convenient. This may explain the fact that an open niche or a ledge is not infrequently found in the wall near which the font is placed. Such wall niches occur at Rudford, Gloucester; St Mildred, Canterbury; Thoydon Garnon, Essex; Portbury, Somerset. Sometimes there is a niche or a ledge in a pier, *e.g.*, Tamworth and Lechlade (70). In the latter, however, the niche more probably enclosed a statuette. In Kent it was common to place the font close to the western side of one of the western piers; and just above the rim of the font a deep, spherical triangle or other shape is worked in the pier at Tonge, Hucking, and Sturry; in the last the font has been moved from its original position. Where, however, the niche or ledge contains a drain, or where its upper surface is not flat, it cannot have been used as a chrismatory. Beside the cruet of oil there was one of salt; and the priest taking a little of the latter, put it in the mouth of the child, saying, "Receive the salt of wisdom." Also the nose and ears of the child were anointed with saliva. This may explain the curious inscription, "*Sal et Saliva*" on the font of St Margaret, Ipswich.

In several churches, what look like diminutive fonts may be seen. Some of these fontlets are too large for use as hand fonts. One is now placed in Hoveringham Church (68), and is used as a font. It was found among the ruins of Thurgarton Priory (its supports are modern). It is much too small to have been a font originally; and, indeed, up to 1897, it had no drain; probably it was a holy water stoup. A remarkable example was found walled up at Fordington St George, Dorset (72); it has a drain through the bottom plugged with lead, and may have been a piscina converted at some later period into a holy water stoup.*

Some of these fontlets are quite small. Mr F. T. S. Houghton describes two in Conway Church (72); one was found among church lumber in an attic at the vicarage, the other was built into an ancient wall; another was seen at Newton Regis, in the rectory backyard; another at Elmley Castle, Worcester. At West Rounton, Yorkshire, is another small one, which, having been placed on the rim of the font for photographic purposes, has been supposed to be a hand font, intended to be carried to private houses where baptism was to be administered in emergency; for which purpose, however, it is far too heavy. Other such fontlets may be seen at Penmon Church, Anglesea, and Wenden Vicarage, Essex. It has also been suggested that such fontlets were some-

* At Cherbury, Salop, is a stoup used as a font.

Fordington St George

Conway

times placed inside the bowl of the big font, in support of which may be adduced the fact that several wills contain bequests of silver basins to be placed and used inside fonts. This was so not only after the Reformation, *e.g.*, at Audlem in Cheshire, but also in some of the later mediæval churches. Many, however, of these fontlets and stoups—at any rate when they are of hard stone, and show wear from a pestle—are nothing but domestic utensils. Many such are preserved in provincial museums; *e.g.*, at Carlisle. "Every homestead once possessed its mortar or mortars, usually ribbed at the angles, wherein vegetables, &c., were pounded for domestic use, or meal for the pigs. Many of these have found their way into the House of God under the fond belief that they are discarded holy water stoups. In the churchyard of the once sand-buried church of St Enodock, Cornwall, is a row of mediæval stone mortars, of various sizes and dates, flanking the path to the porch; they were found in the neighbouring sand hills, and placed here under the idea that they were all holy water stoups."*

* *English Church Furniture*, 239.

Little Gidding

Brandenburg

Potter Heigham

Ashby

CHAPTER VII

METAL AND OTHER FONTS

Gold and Silver Fonts

THE material of the font has never been confined to stone. Edmund Rich, Archbishop of Canterbury, lays down that the font shall be of stone, *or any other suitable material.* The history of St Silvester, in the *Liber Pontificalis* (314-335), states that the Emperor Constantine gave to his church at Ostia, "*pelvem ex argento ad baptismum pens. lib. XX.*," *i.e.*, a silver basin for baptism weighing 20 lbs. The weight implies that the vessel must have been a font. At Canterbury there was once a font of silver, which used to be sent for when royal children were to be baptized, as the following direction shows: "*How the Church shall be arraied againste the Christeninge.* Then must the fonte of Siluer that is at Canterbury be sent for, or els a new fonte made of purpose."* Queen Elizabeth gave two golden fonts, one to Mary, Queen of Scotland, the other to Charles IX. of France, each costing £1,000. At St Mary Câtel, Guernsey, is a very small font of silver, bearing the date 1729. At High Wycombe, Bucks., is a silver-gilt font, dated 1760. A magnificent silver font and stand was disposed of at the Marquis of Hastings' sale in 1869. On one side it had the royal arms of England, on the other the family arms of the Marquis. It realised £1,200.

Bronze Fonts

In Holyrood was a font of brass or copper (*cupreum*) in which the children of the kings of Scotland used to be baptized. In 1544 it was carried off by Sir Richard Lea, captain of the English pioneers, and presented to St Alban's. It was afterwards destroyed by the Roundheads.† The illustration from Little Gidding, Huntingdon (74), shows the brass font presented by

* Legg and Hope's *Inventories of Canterbury.*
† Simpson's *Fonts*, viii.

Nicholas Ferrar in 1626 for the little, desecrated church which he had restored for a community numbering with their servants some forty persons, and known far and wide as the "Protestant Nunnery." His manor house was destroyed in the Civil War. The chapel, restored in 1848, has perhaps the most interesting interior and fittings of Post-Reformation date in England. Mr Shorthouse has minutely described it in *John Inglesant.* The gift of the font is specially mentioned in Peckard's *Memoirs of Nicholas Ferrar:* "A new font was provided, the leg, laver, and cover all of brass, handsomely and expensively wrought and carved." Abroad many magnificent examples of bronze fonts remain, several of early date, *e.g.*, St Bartholomew, Liège (1112), Hildesheim (1260), and St Katherine's, Brandenburg (74).

Efenechtyd

Pewter Fonts

Nor were pewter fonts unknown. Professor Church found a pewter font at Cirencester of thirteenth century design. St Giles-in-the-Fields, London, was provided with a pewter font in 1644.*

Brick Fonts

A few examples are of brick, lined with lead; *e.g.*, Potter Heigham, Norfolk, has a fine example in brick, which seems to have been covered with concrete (74). Sir Stephen Glynne in 1859 found a brick font at Kenardington, Kent. At Stratford and Chignall Smealy, Essex, there are brick fonts. The absence of stone in Essex led to a more frequent use of brick for building purposes than elsewhere. At Chignall Smealy, the brick font stands on the original brick floor.

Wooden Fonts

A few fonts, wholly or in part of wood, survive. One is the appendage font found near Dinas Mowddwy (62), another is at Efenechtyd, Denbighshire (76). There is a fine oak font, *c.* 1500, at Marks Tey, Essex (78). Another exists at Ash, near Aldershot, but nothing seems to be known of its history (78). Sir

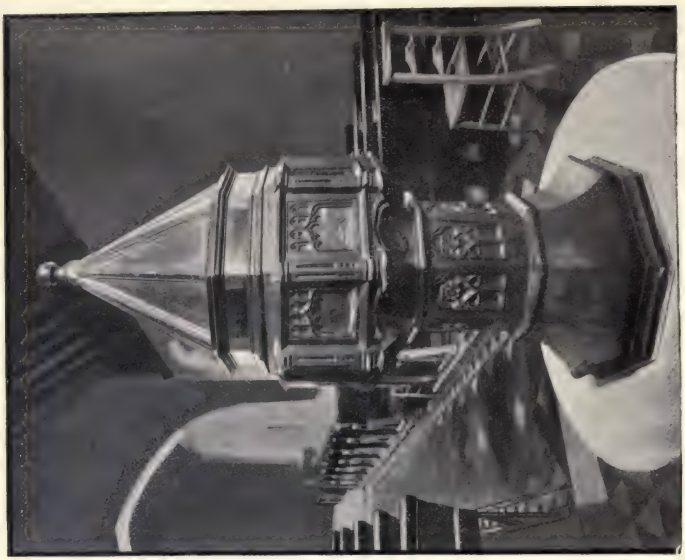
* Massé's *Pewter Plate*, 92.

Stephen Glynne described the font at Kingstone, Kent, as being of wood. At Longdon, Worcester, a wooden font, once in use there, now does duty as a bookstand, and carries an old Bible and Jewell's *Apology*. An old wooden font, formerly in Badsey Church, Worcester, is in the vestibule of Lord Sandys' house at Ombersley. At Claydon, Oxford, there is said to be a wooden font. At Chobham, Surrey, is a lead font with wooden panels. At Hoare, Kent, and Ashby, Suffolk (74), are thirteenth century stone fonts with wooden legs. At Westley, Essex, in 1297, there was a "*baptisterium ligneum fluens in arrea per stipam*," *i.e.*, a wooden tub discharging by a bunghole on to the pavement. An inventory of the chapel of Temple Balsall shows that in 1538 it had "a ffauntstone of tymber lyned with lede, with a small berr of iron over." At Dodington, Gloucester, a wooden Renaissance chalice of fine and unusual design has lately been sold for £5. M. Enlart mentions other examples, all very late in date, in the Christiania Museum; at Zella, near Mulhouse; at Montpezat, Tarn et Garonne; and at Hainichen, Saxe-Altenburg.

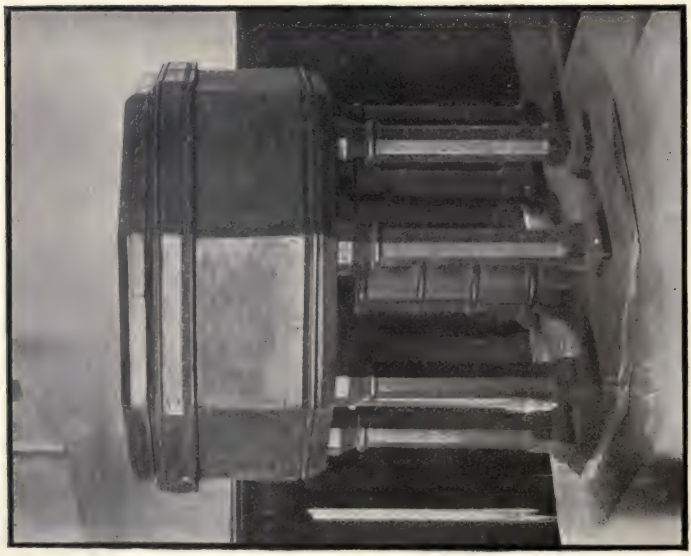
Lead Fonts

A considerable number of fonts are of lead. The majority of them belong to the late twelfth or early thirteenth century, but there is no period at which they do not occur; the latest of them, that of Aston Ingham, bears the date 1689. Many doubtless have been melted, but there still remain twenty-nine examples, of which no less than eight are in Gloucestershire.* One of the lead fonts, now vanished, was at Great Plumstead, Norfolk; it melted when the church was burnt down. Others were melted down by the vicar and churchwardens; *e.g.*, that of Clifton Hampden, "because it was unshapely"; so also those at Chilham, Kent, Hassingham, Norfolk, and St Nicholas-at-Wade, Kent, the last in the "restoration" of 1878; others doubtless were turned into bullets. The Wareham font appears to be in one solid piece; a few are constructed with only one seam; one has two seams, one has three; the great majority have four seams. Of the twenty-nine left ten are made from three patterns; of the eight Gloucestershire fonts six are from the same mould. The method employed in making these fonts was probably to cast them flat, afterwards bend them into the required circular

* The chief publications on "*Leaden Fonts*" are papers by Dr Alfred C. Fryer in the *Arch. Journal*, lvii. 40, and lxiii. 97; by Mr Lawrence Weaver in the *Burlington Magazine*, viii. 246; by J. Lewis André in the *Sussex Collections*, xxxii. 75; and Professor Lethaby's *Leadwork*, c. viii.



Marks Tey



Ash

form, and then solder them up. The edges which have been so joined are clearly seen at Edburton and Pyecombe, Sussex, and at Long Wittenham, Berks. (85), where the patterns are mutilated by the soldering. The figures and ornaments are often facsimiles. In these cases it is likely that a single pattern was first carved in wood, and then impressed on the sand mould as often as required. The practice was a common one in the cast-iron works of Sussex.* The bowl of the font at Ashover, Derbyshire (82), is of stone, but is cased in lead. The font at Parham, Sussex, has the inscription IHC NAZAREN repeated twelve times; it is *c.* 1351.

Several of these fonts, *e.g.*, the six identical fonts in Gloucestershire, have been ascribed to Pre-Conquest days, on the ground that they contain so much Anglo-Saxon scrollwork. But a leading principle in archæology, which archæologists persistently disregard, is that an object must be dated, not by the evidence of early work, but by the evidence of late work seen in it. It is common enough, in the lazy and conservative habit of the human mind, to copy older detail; it is not common, nor indeed hardly possible, to introduce detail which as yet is in the womb of the future. And an art in which moulds are employed (whether they be for leadwork or for iron), for mere motives of economy and meanness, long goes on perpetuating ancient patterns.

In any case such Pre-Conquest dates as have been assigned by Professor Freeman and Dr Ormerod are quite out of the question. None of the following fonts are likely to be earlier than the closing years of the twelfth or the early years of the following century: Frampton, Siston, Oxenhall, Tidenham, Lancaut (now at Sidbury Park), Sandhurst, Walton-on-the-Hill, Ashover, Dorchester, Edburton, Pyecombe, Barnetby; Brookland looks rather earlier, but is too elaborate to be so. To full thirteenth century work probably belong Brundall, Burghill, Long Wittenham, and Childrey; if the lead bowl at Wareham is of the same date as the pedestal, it also belongs to the thirteenth century.

The following classification of the designs of leaden fonts follows in the main that of Mr Lawrence Weaver:—

A. In many fonts the chief feature is a large arcade, generally with prominent figures under the arches, viz., Frampton-on-Severn (81), Siston, Oxenhall, Tidenham (81), Lancaut, and Sandhurst (82), Gloucestershire—all from the same mould; Ashover, Derbyshire (82); Dorchester, Oxon. (83); Walton-on-the-Hill, Surrey (83); and Wareham, Dorset (84), which differs from the rest in being hexagonal.

* *Sussex Collections*, xxxii. 76.

Brookland

Frampton-on-Severn

Tidenham

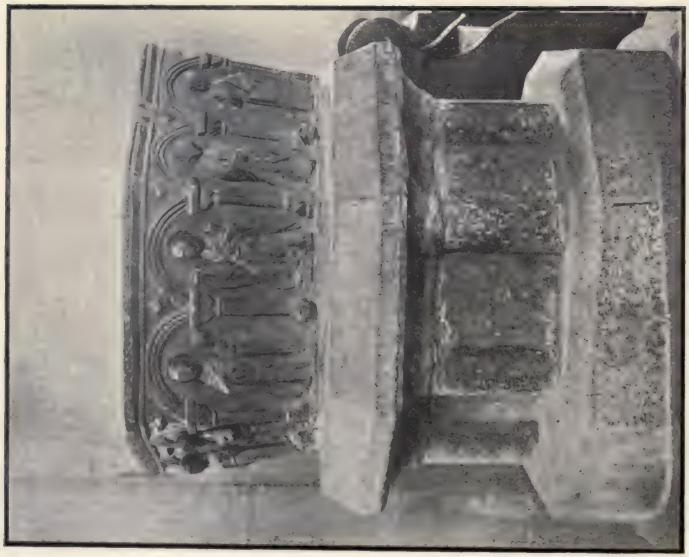
Sandhurst

Ashover

Dorchester

Walton-on-the-Hill

Burghill



Wareham

Long Wittenham

Pyecombe

Childrey

Haresfield

B. Some fonts are arcaded, but possess other important decoration, *e.g.*, Brookland, Kent (80); Warborough, Oxfordshire; Long Wittenham, Berks. (85); Edburton and Pyecombe (85), Sussex. By far the finest of all the lead fonts is that at Brookland; it is described on page 189.

C. A few fonts are not arcaded but still have figure decoration: Brundall, Norfolk; Eythorne, Kent (1628); and Childrey, Berks., which has twelve figures of bishops in relief (86).

D. Several are without figures or arcading, but possess various decorations, viz., Haresfield, Gloucester (86); Burghill,

Down Hatherley

Hereford (84); Woolstone, Berks.; Barnetby-le-Wold, Lincolnshire; Wychling, Kent; Parham, Sussex; Tangley, Hants; Slimbridge, Gloucester (1664); Aston Ingham, Hereford (1689); and the Tudor font of Down Hatherley, Gloucester (87). The Burghill bowl is of lead, but stands on a stone base encircled by arcading. At Penn, Buckingham, there is a font which is quite plain. There is a square lead font with ornamentation of raised circles on the lawn of Greatham House, Sussex. To these may be added an oblong lead cistern with two handles of iron and ornamented with a Greek cross surrounded by interlacings, now in the Lewes Museum.

CHAPTER VIII

POSITION OF FONTS; CONSTRUCTION AND DIMENSIONS OF FONTS; PLINTH AND STEPS; FONTS RECUT OR MOUNTED; CONVERSION OF ALTARS, COLUMNS, AND CROSSES INTO FONTS.

IT was the custom to place the font in the nave, not in the eastern parts of the church, either in the neighbourhood of the north or south door of the nave, whichever was the entrance usually employed,* or exactly in the centre of the nave, equidistant between the south and north doorways.† The doorway near which the baptismal service was commenced went by the name of the christening door at Northampton; where William Webster in 1527 left his body "to be buried in ye churchyarde of Sainte peter *before ye crystynyge dore*." Before the Reformation the first part of the service, that of making the infant a catechumen, was performed *ad valvas ecclesiae*.‡ Both the Sarum and the York Manuals commence the baptismal office with the rubric, "First the child shall be carried to the doors of the church." Then the service began by the priest inquiring of the nurse the sex of the child. After certain ceremonies the infant was invited into the church with the words, "*Ingredere in templum Dei ut habeas vitam aeternam et vivas in saecula saeculorum. Amen*"; after which the little catechumen was carried to the font for the actual baptism. In the first Prayer Book of Edward VI. (1549) the ancient custom was still main-

* If the south doorway was the one in daily use, then the north would be the processional doorway, and *vice versa*. There were always both north and south doorways to the nave, though in later times one of them has usually been blocked up. Where blocked it should be opened, if only that when a congregational service is not going on a wholesome through draught may be obtained.

† It is remarkable that this is the position of the font shown in the ninth century plan of St Gall, illustrated in *Gothic Architecture in England*, 194.

‡ For baptism is the "door" or "gate" to the other sacraments, as no one can participate in or be the subject of the others who has not first been baptized.—R. A. D.

tained. The rubric directs that "then the Godfathers, Godmothers and people, with the children must be ready at the church dore. . . . And then standyng there, the prieste shall aske whether the chyldren be baptized or no. If they answere No, then shall the priest saye thus: Deare beloved, forasmuche as all men bee conceyved and borne in sinne," &c. At the conclusion of the first part of the service (which included the signing with the sign of the cross, and the reading of the Gospel and exhortation) the priest was ordered to "take one of the children by the right hande, the other being brought after him. And *cuming into the churche* towarde the fonte, saye: The Lord vouchesafe to receyve you into his holy housholde," &c.*

Laxfield

Fonts also occur partly built into the pier of the belfry arch, as at Great Abingdon, and Little Shelford, Cambridge; or closely adjoining it, and evidently placed there when the arch was built, as at Barton and Rampton in the same county.† It is often asserted that the original position of the font was in the porch; for this, however, there seems to be no evidence at all. At Swymbridge, Devon (302), the font is placed beneath the pulpit, a very unusual position.

The western bays of the great later parish churches practically formed baptisteries, for which purpose they were kept clear of seats. In some instances they were formally separated by railings from the rest of the church. Thus complaint was made at Canterbury *c.* 1642, that "in that cathedral there has been lately erected a superstitious font with three ascents to it, paled without with high, gilded and painted iron bars."‡ It appears also from Neale's *Churches*, that in his time round the North Walsham font there were still the remains of railings.

* Note by Rev. R. M. Serjeantson.
† Paley on *Fonts*, 11.
‡ *Hierurgia Anglicana*, 81.

Canterbury, St Martin's

Ewerby

Chadsunt

Oakham

Construction of Fonts

Nearly always the bowl of a font is hollowed out of a single block. Exceptions are the ancient font at Potterne (111), and the famous font at St Martin's, Canterbury. The latter is an unmounted font, tub-shaped and straight-sided. In addition to the rim there are three tiers of ornament, and these three tiers consist of no less than twenty-two distinct blocks. This font is constantly affirmed to be the one in which Ethelbert, King of Kent, was baptized in 597 by St Augustine. But some of the ornament is not earlier than the twelfth century; and it is in the highest degree improbable that in the sixth century any Anglo-Saxon mason could have fashioned and fitted these numerous blocks into a font.

Plinths and Steps

Some of the oldest fonts are without a plinth; but there was constantly a tendency to support the font by a plinth, or to superpose plinths on one another, *e.g.*, Laxfield (89). In the late fonts of East Anglia the face of the plinth or plinths is often beautifully ornamented with panelling or quatrefoils; sometimes it bears an inscription recording the name of the donor, *e.g.*, at Acle, Norfolk, and Orford, Suffolk.

At Cornelly, Cornwall, there are two fonts, one of which, being inverted, serves as a plinth to the other. The fourteenth century font at Ewerby, Lincolnshire, stands on the top of a truncated Norman font (90). At Worth, Sussex, and Curdworth, Warwickshire, also, two fonts are superposed. At Chadsunt, Warwickshire (90), a shallow Norman bowl rests on an elaborate early Gothic base. On one part of the rim is what looks like unfinished ballflower, on another part a five-leaved flower; moreover a beginning has been made in cutting cable ornament out of the lower roll molding of the base;* probably all this work was done when the font was mounted, *i.e.*, *c.* 1300. There is a curious font at Oakham; the bowl is of the thirteenth century. The base, on the other hand, is probably of the fourteenth century; yet, though so late, it is fashioned like a twelfth century cushion capital† (90).

At Woolstaston the font is superposed on a pedestal which is said to contain a basin, and to have been itself a font. The font proper has a large round basin molded with a square-

* Note by Mr F. T. S. Houghton.

† For particulars of this font I am indebted to Rev. E. Hermitage Day.

Capel

Palgrave

Banwell

Elmley Castle

Shilton

Ingoldisthorpe

Braybrooke

edged band in the roughest possible way. It rests on a much larger round block of stone, whose chief molding is rounded, not square, but equally rough; it looks like a Roman base inverted; if so, it may be paralleled with the fonts at Wroxeter and Hexham.* In some of the late fonts of East Anglia the font was raised on five or six steps; *e.g.*, at Stoke-by-Nayland (250), Suffolk; New Walsingham (243), Walsoken (242), and Dereham (246), Norfolk. Everything possible was done by religious people in Norfolk and Suffolk in the fifteenth century, by increasing the height and dimensions of the font, by richness of ornament on font and plinth, by magnificence of font cover, by conspicuousness and isolation of position to glorify the font, and to restore the first of the sacraments to something of its ancient pre-eminence. Frequently one step projects further to the west than the rest, *e.g.*, at Stow (42); on this the priest stood at the administration of the rite. It is erroneously termed the "kneeling step." This projecting step is found even in some early fonts, *e.g.*, the Norman font of Stanton Fitz-Warren, Wilts., and that of Stow (42), but is much more common in later ones. Sometimes there are two projecting steps, *e.g.*, Bennington, Lincolnshire.

Dimensions

The dimensions of the English fonts may be said to average 1 foot in depth and 1½ to 2 feet in diameter. That of Beverley Minster (147) has a diameter of 3 feet 8 inches; that of Wroxeter (98) 3 feet 9 inches; that of Hexham (98) 3 feet 2½ inches. These are abnormal sizes, due in the last two instances probably to the use of a big Roman block.

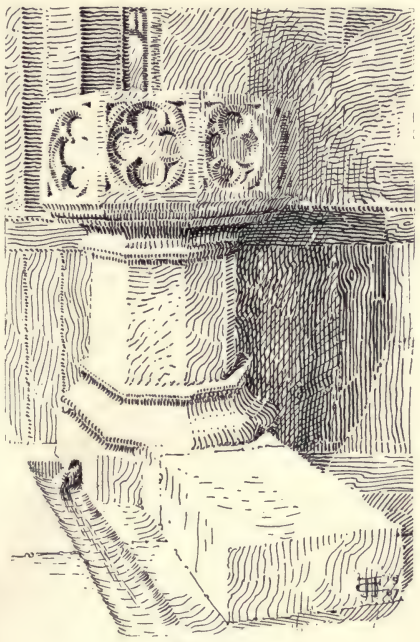
Drainage

It was not the custom as now to refill the font each time it was used. This was because a somewhat lengthy ceremony was necessary for the hallowing of the water (*Benedictio fontis*),† just as it was for the water used for the aspersion of the altars in the Sunday procession. When, therefore, the water in the font had been hallowed, it was allowed to remain in the font for a considerable period. But most of the fonts, being of freestone, were porous, and so they had to have a lining, which was of lead.

* Cranage's *Churches of Shropshire*, Part vi. 544.

† Given *in extenso* in the York Manual of the Surtees Society.

In Cornwall, where many bowls are of granite, the lining could be dispensed with. In the bottom of the bowl was a small hole, with a plug. This hole, passing through the pedestal of the bowl if the font was a mounted one, allowed the water to pass away into a small dry well constructed in the ground for the purpose. This drain is well seen at Capel, Surrey (92), where the bowl and shafts of a thirteenth century base have perished, and the base is fastened to the church wall. At Utterby, Lincolnshire (95), the drain, instead of passing into the ground, is an open channel leading into the churchyard. At Borden, Kent there is or was a cock to draw off the water. At Brecon the Norman font has an ancient drain discharging outside the shaft, having an opening at the junction of bowl and shaft.

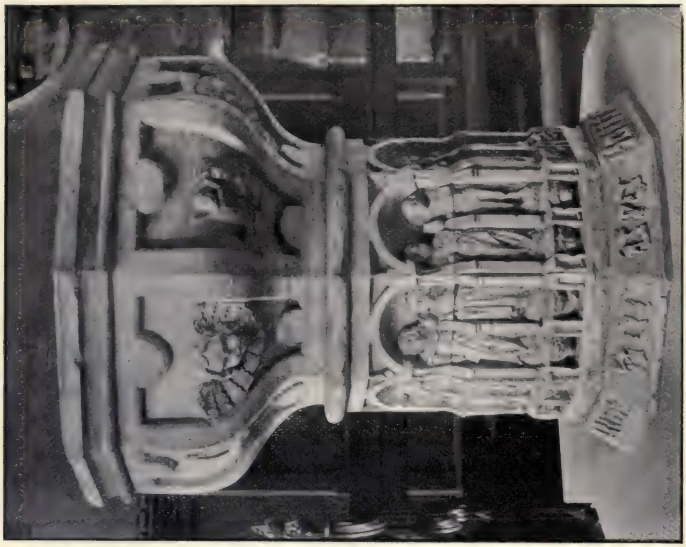


Utterby

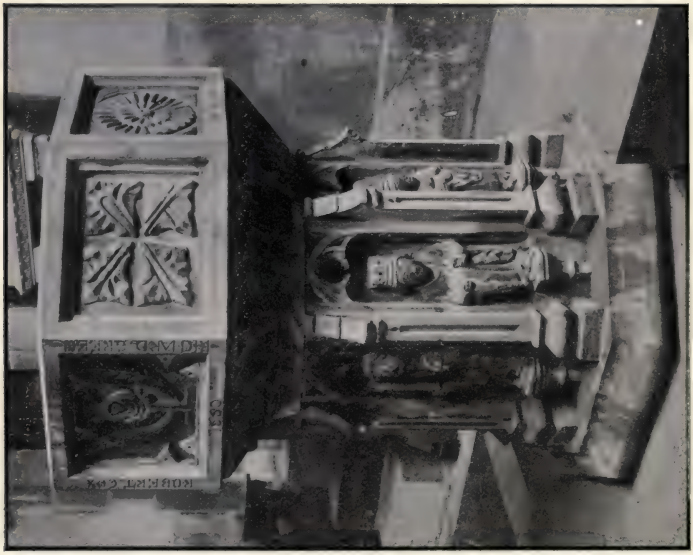
Fonts Recut or Mounted

When a font has late Gothic sculpture or mouldings, but is of a shape that was chiefly in vogue in the twelfth century, there is always a possibility that the font was a plain Norman font which was transmogrified some centuries later. Thus at Banwell (92) the bowl and stem are of twelfth century type, whereas the quatrefoils of the rim are of late Gothic character, and resemble those round the base of the pulpit (*c.* 1500), while the carved lilies resemble those in the lily pot which forms part of the group of the Annunciation on the western face of the tower.* At Palgrave, Suffolk (92), is a puzzling font. Its rim has been shaved off; probably, as in many other cases, it had been damaged in wrenching out the staples when the font cover went

* *Cf.* the fonts at Mountfield, Sussex, and at Fryerning, Essex.



Newark



Wolverhampton

out of use. The bowl probably belongs to the close of the twelfth century. A similar circular panel containing a foliated cross is to be seen on one of the faces of the square unmounted font at Twyford, Leicestershire, which is of the thirteenth century, since its angles have the tooth ornament; it is illustrated in Simpson's *Baptismal Fonts*. The supports of the Palgrave font appear to be *c.* 1300; at which period also probably the corner masks were carved.

Not unfrequently the bowl and stem are of different dates. The font at Elmley Castle church (93) rests on writhing monsters, and is of twelfth century date like the similar fonts at Stafford (110) and Castle Frome (52); its bowl is of the fourteenth century. It was not uncommon to raise an unmounted Norman font on legs, *e.g.*, at Shilton, Oxon. (93), where the Norman plain square bowl has been covered with fourteenth century carving, and set on supports with fourteenth century moldings. The Norman font of Fincham, Norfolk (156), is set on late supports. The font at Thorington, Suffolk, has a thirteenth century bowl of Purbeck marble; its pedestal is later by two centuries. Many of the fonts illustrated were originally unmounted, but have been supplied with legs at some modern restoration, *e.g.*, Potterne (111). Sometimes the shape of the bowl was altered. At Ingoldisthorpe, Norfolk (93), the bowl of the Norman font was square originally, and its four sides were covered with interlacings; but at some later period it was converted into an octagon, the interlacings being truncated ruthlessly to make it so.* The font at Braybrooke, Northants (93), has been similarly treated; on one of the Norman panels a mermaid is represented. Sometimes the bowl was supplied with a new rim at a later date—*e.g.*, at Toller Fratrum, Dorset—when the rim had been damaged by wrenching out the staples which formerly formed part of the fastenings of a font cover. The font at Staple Fitz-Warren (174) has been given a new rim recently.

Where church and font are of different stone, they have been supposed to be of different dates. But little reliance can be placed on such a difference, for many quarries which supplied rag or small ashlar fit for building would not yield the large and solid blocks required for a font.

Roman Columns

In a few cases the drums or bases of Roman columns have been hollowed and made to serve as columns. At Kenchester,

* Other examples are Chelvey, Somerset; Thornbury, Gloucester; and Warham All Saints, Norfolk.

Wroxeter

Hexham

Kenchester

Haydon Bridge

Hereford, it is plain that the lower part of the upper block has been roughly chamfered from a column from Magna Castra in the adjoining fields. The font at Wroxeter has a diameter of 3 feet 9 inches across the bowl externally, and weighs some two tons. It looks like a Roman base turned upside down; the rough beadings of the rim may have been worked in Anglo-Saxon days.* It is said to have been taken from the neighbouring basilica of Uriconium, burnt by the West Saxons *c.* 589. Another example, of doubtful authenticity, is at West Mersea, Essex. At Hexham is another huge font,† the bowl of which rests on a thirteenth century base; the block forming the bowl may well have come from the Roman city now being disinterred at Corbridge. It is true that no Roman columns so large have as yet been found; those at Lincoln, found beneath Bailgate, are 2 feet 7 inches in diameter, but the blocks need not necessarily have been drums of columns. At Over Denton, Cumberland (100), is an ancient font in a garden near the church, which looks like the capital of a Roman column hollowed to serve as a font.

Roman Altars

In a few instances Roman altars have been converted into fonts. A good example remains at Haydon Bridge, Northumberland (98), where the Pagan inscription has been carefully chiselled off; another is to be seen at Chollerton (100), where the bowl is very shallow, and another at St John Lee. Another is reported from Great Salkeld, but though there is a Roman altar in the church porch, it is not a font. The square font at Staunton, Gloucestershire, is commonly designated Roman, perhaps by confusion with the Roman altar in the vestry at Tretire.

Pre-Conquest Crosses

Sometimes the shaft of an Anglo-Saxon pillar-cross has been utilised as a font or as the support of a font. The font at Penmon, Anglesea (100), is the base of a rectangular cross, which lay in a stone-mason's yard (hence the weathering of the stone) till it was converted into a font, and removed to Penmon Church in the middle of the last century. Another has been made to carry

* Cranage's *Churches of Shropshire*, Part vii. 658.

† Height without base, 3 feet 1 inch; diameter of exterior, 3 feet 2½ inches, of interior, 2 feet 3½ inches; height of bowl, 1 foot 3 inches; depth of bowl, 1 foot 1 inch; projection of roll molding, 1¾ inches. I am indebted to Mr J. Pattison Gibson for the measurements.

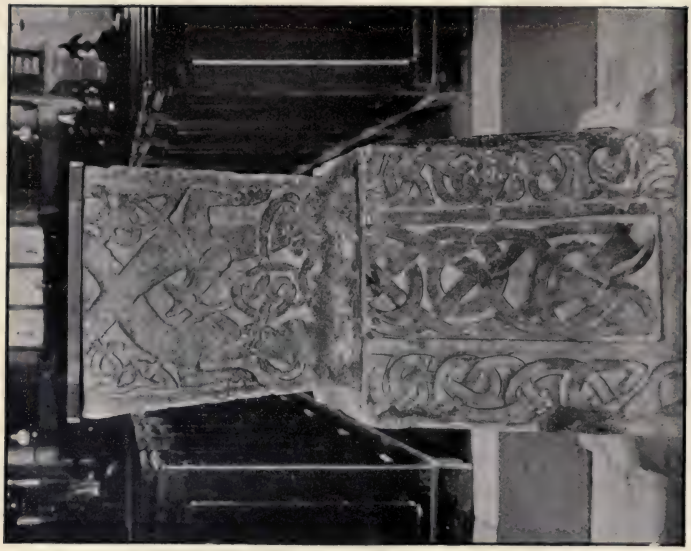
Chollerton

Over Denton

Penmon

Rothbury

Rothbury



Dolton, W.

Dolton, S.

Dolton, E.

Rowberrow

Melbury Bubb

a Post-Reformation bowl at Rothbury, Northumberland (101); on one side is depicted Our Lord in judgment, but the head is lost; on another are seen interlocked snakes, not unlike those of the doorway jambs of Monkwearmouth west porch.

Still more convincing is the detail of the remarkable font at Dolton, Devon (102). This font is composed of three parts—(1) The pedestal is modern; (2) on this are a couple of blocks from a rectangular Saxon pillar-cross, cemented together, the joint being north and south; (3) on this is a block from the same or a smaller rectangular Saxon cross, hollowed out to serve as bowl.

Wilne

This upper block, as may be seen by the position of a mask on the south side, is upside down. The interlacings much resemble those on a block, the so-called Serpent Stone, dug up in Rowberrow churchyard, Somerset, in 1866, now safely housed inside the church. Now it is known that when St Aldhelm died at Doulting, Somerset, in 709, his body was taken for burial to Malmesbury Abbey, and along the route seven crosses were erected, just as in the thirteenth century, when Queen Eleanor was taken for burial to Westminster. It is possible, therefore, that the blocks both at Rowberrow and at Dolton are portions

of the seven crosses erected in 709.* Mr J. Romilly Allen is in favour of a later date than this. He writes that the elements used in the design of the cross are two only, viz., interlaced work and zoomorphs, and that the other characteristic elements of the Pre-Norman style of decoration, such as key patterns, spirals, and foliage, are conspicuous by their absence, and that therefore the Dolton cross is entirely distinct from the Cornish and Welsh group of monuments, whilst, on the other hand, it is very nearly allied to the Wessex group, of which examples are still to be found in Somerset, Gloucestershire, Berkshire, Wiltshire, and Hampshire. He concludes that its date is probably towards the end of the Pre-Norman period rather than near the beginning.

Circular pillars of Pre-Conquest date have been utilised at Wilne, Derbyshire, and Melbury Bubb, Dorset. Both of them are upside down. Each of these is simply a font hollowed out in one of the blocks of the circular stem of an Anglo-Saxon sculptured cross, such as those still standing in the churchyards of Wolverhampton and Masham, Yorkshire (104).†

* See *St Aldhelm, his Life and Times*, by Dr Browne, Bishop of Bristol, 1903; Mr Winslow Jones and Dr Browne in the *Devonshire Association*, xxiii. 197; Messrs J. Romilly Allen and A. G. Langdon in *New Reliquary*, viii. 243; and Miss K. M. Clarke, in *Devon Notes and Queries*, vol. v., part 1. The western face of the lower block is a restoration.

† The Wilne font is described and illustrated by the Bishop of Bristol in the *Journal of the Derbyshire Archæological Society*, vii. 185, and by Mr G. Le Blanc Smith in *Antiquary*, xxxix. 81. See J. Romilly Allen in *British Archæological Association*, xliv. 172.

CHAPTER IX

INSCRIBED FONTS

Of inscribed fonts the earliest, if it be a font, is that at Bingley, Yorkshire (130), described on page 129.

The famous font at Bridekirk, Cumberland, has an inscription in curious runes :—

> "*Rikarth he me iwrokte*
> *And to this merthe gernr me brokte*"

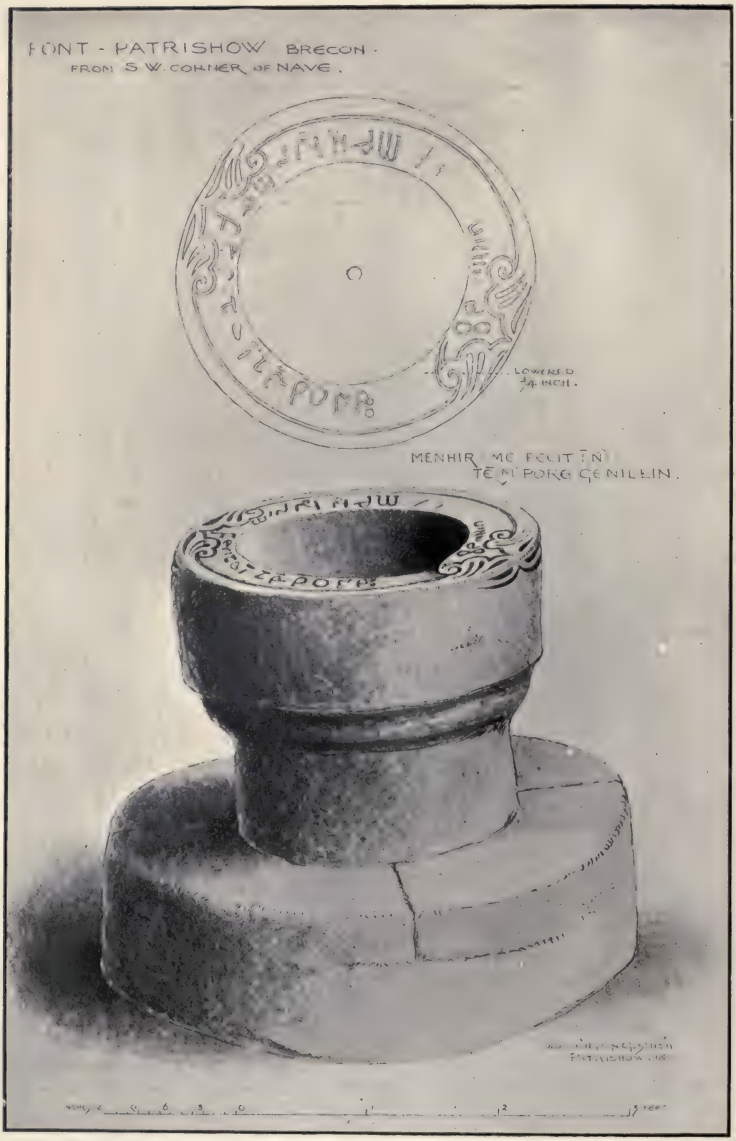
i.e., "Richard wrought me and carefully brought me to this beauty." What may be its maker, Richard, is seen hard at work at the bottom on the left (109).* It has been held that this is the font made between 700 and 800 A.D. for the original Church of St Bridget. Others hold that runes survived much later than is usually supposed and that the font is of the twelfth century. Professor Warsaw, of Copenhagen, is of opinion that the sculpture of this font is of the thirteenth century.† A model of it is in the South Kensington Museum ; near it are models of several others, the originals of which are in the National Museum at Stockholm. One of these is inscribed in runes, "Andreas made the bowl."

At Patricio, Brecon (108), the rim of the font has "*Menhir me fecit in tempore Genillin*"; *i.e.*, "Menhir made me in the time of Genillin." At Potterne, Wilts. (111), there is a contracted inscription round the rim of the font, "*Sicut cervus desiderat ad fontes aquarum, ita desiderat anima mea ad te Dominus. Amen*" (Psalm xlii. 1).‡ On the wooden block font found near Dinas Mowddwy, Merioneth (62), is a wreath of olive leaves and the word "Athrywyn," which probably signifies "reconciliation" or "pacification." On the font at Little Billing, Northants (38), is an unfinished Latin inscription in characters exactly conforming with those on the great seal of William the Conqueror ; it is

* This font is illustrated in *Archæologia*, ii. 131 ; and in George Stephen's *Runic Monuments*, i. 489 ; and in Calverley's *Early Sculptures of Cumberland*, 1899.

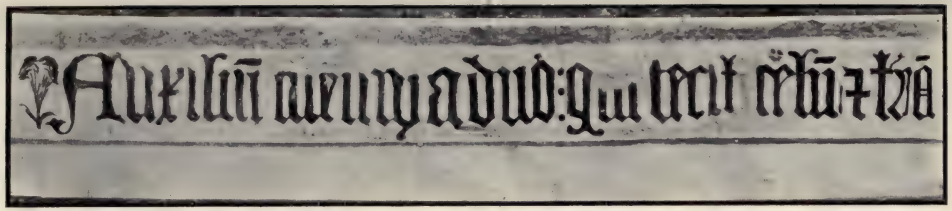
† Dr Fryer in *Arch. Journal*, lx. 2.

‡ This is not from the Vulgate, but from an alternative version of St Jerome used in the Anglo-Saxon baptismal service.


FONT - PATRISHOW BRECON.
FROM S.W. CORNER OF NAVE.
LOWERED 3/4 INCH.
MENHIR ME FOUIT IN
TE M PORG GENILLIN.

Bridekirk

Stafford



Odiham

Potterne

Odiham

Goodmanham

to the following effect: "Wilbert, craftsman and mason (*artifex et cementarius*), wrought this. Whoever comes to immerse his body without doubt gains. . . ." The Norman font of St Mary, Stafford (110), has the hexameter, "*Discretus non es si non fugis ecce leones*"; the font is supported by lions, which here evidently typify the power of evil—not the lion of Judah, but the devil who goeth about like a roaring lion seeking whom he may devour. On the rim are two more mutilated hexameters:—

"*Tu de Jerusalem ror . . . alem*
Me faciens talem tam pulchrum tam specialem";

for the hiatus, "*em mihi das geni*" has been conjectured. The late Norman font at Lullington, near Frome (114), has round the bowl in large letters: "*Hoc fontis sacro pereunt delicta lavero*," *i.e.*, "Sins perish in this holy font bowl." In vol. i. 124 of the *Ecclesiologist* is a description of the thirteenth century font of Keysoe, Bedfordshire. The inscription, in Norman-French, is to the following effect: "All ye who pass by here, pray for the soul of Warel; whom may God by his grace grant true mercy." Round the bowl of the font at Odiham, Hants (111), is a contracted inscription: "*Auxilium meum a Domino qui fecit coelum et terram.*" On the fourteenth century font at Bradley, Lincolnshire, are the following directions to the sponsors:—

"*Pater Noster, Ave Maria, Criede,*
Leren ye childe yt is nede";

i.e., "It is necessary you teach the child the Lord's Prayer, Ave Maria, and Creed."

From the fifteenth century onwards inscriptions are frequent. The famous inscription in St Sophia, Constantinople, which can be read either way, ΝΙΨΟΝ ΑΝΟΜΗΜΑ ΜΗ ΜΟΝΑΝ ΟΨΙΝ, *i.e.*, "Cleanse your sin, not your face only," occurs on the font covers of Knapton, Norfolk (313), and Rufford, Lancashire; and on the fonts of St Mary, Nottingham; Hadleigh and Worlingworth, Suffolk;* Dedham, Hadleigh and Harlow, Essex; Heigham, Norfolk; Kinnerley and Melverley, Salop; Melton Mowbray; Sandbach, Cheshire (1667); and St Martin's, Ludgate, E.C. (1673). In Diocletian's persecution, at the end of the third century, there was slain at Nicæa, in Bithynia, a Christian physician, named Diomede. Over his grave an inscription was placed in the ninth century, which included the above line. It is one of twenty-seven palindromes composed by the Greek emperor, Leo the Philosopher (886-911), of which the first line is—

Ηδη μοι Δίος ἄρα πήγη παρὰ σοὶ Διομήδη.

* On another panel is "*Circumcisio cordis in Spiritu non Litera.*"—G. W. S.

Lullington

Tilney All Saints

The *νίψον* inscription was on the big jars of holy water which used to stand in Santa Sophia in the seventeenth century. It occurred also on various vessels of purification.

At Bourn, Lincolnshire, the black-letter inscription reads: "*Jesus est nomen quod est super omne nomen.*" In Rochester, St Nicholas, is an octagonal font, and on the eight panels are the letters "CRISTIAN"—there was not room for the II. The strange inscription, SAL ET SALIVA, on the font of St Mary, Ipswich, refers to the ritual by which salt was placed in the mouth of the child, and saliva on the ears and nostrils. At Newark (96), the font is inscribed, "*Carne rei nati sunt hoc deo fonte renati,*" an attempt at a hexameter: "Those born guilty in the flesh are born again in God in this font." A brass plate near it records that the font was broken by the rebels in 1646, and restored in 1660 by the charity of Nicolas Ridley.

Many noble fonts were given in the first part of the sixteenth century, and record the names of the donors. That at St Mary, Beverley, has the inscription, "Praye for the soules of Wyllm Feryffaxe draper and his wyvis whiche made this font of his pper costes MDXXX." In this, as in many mediæval inscriptions, there are mistakes due to the illiteracy of the carver. The font of Walsoken, Norfolk, has the date 1544, and the inscription, "Remember the souls of S. Honyter and Margaret his wife and John Beforth, chaplin" (242). Brass letters occur on a font at Cockington, Devon. The more modern of the two fonts at Goodmanham, Yorks., owes a good deal in design to that of St Mary, Beverley (112). It bears two inscriptions. The first is, "Wyth owt baptysm no sall may be saued; of your charity pray for them that this font mayd. Robt. Cleving, Parson. Robt. Appleton" (churchwarden). Robt. Cleving was buried in the chancel in 1565. The other inscription is, "*Ave Maria gratia plena. Dominus tecum. Benedicta tu in mulieribus.*" At Landewednack, Cornwall, is the inscription, "*Ric. Bolham me fecit*" (116). Sometimes the font was the joint contribution of a guild. At Castor, near Norwich, is an inscription asking prayers for the brothers and sisters and benefactors of the guild of St John Baptist of Castor: "*Orate pro fratribus et sororibus ac benefactoribus gilde sancti Johannis baptiste de castre.*"* At Chapel Allerton, Leeds, is a doctrinal inscription: "Ther is | one Lord | one Fa | ith one | Bapti | sme Eph | esians | 4. 5. 1637."

In Puritan days, the inscriptions usually become less interesting and more edifying. At Tilney All Saints the west side of the font is inscribed, "*Baptizantes eos in nomine Patris et Filii et Spiritus sancti.* Mat. 28. 19" (114). The late font of St

* *English Church Furniture*, 179.

St Anthony

Landewednack

Anthony, Cornwall (116), has the inscription: "*Ecce Rarissimi de deo vero baptizabuntur spiritu sancto,*" in addition to the initials Q.P., B.M., B.V., and P.R., each repeated twice. At Ackworth, Yorkshire, is an echo of the Civil War on the eight panels of the font: "*Baptiste* | *rium bil* | *i phana* | *ticorum* | *dirutum* | *denuo e* | *rectum.* | Tho: Bradley D.D.: Rectore H.A., T. C. Gardianis; 1663";* and at Burford, in the inscription scratched on the lead of the font, "Anthony Sedley, prisner, 1649"; when four hundred Royalists were shut up in the church. The font at Walpole St Peter has the inscription often repeated, "Thynk and Thank," and the date 1532. At Nuffield, Oxon., is the couplet: "*Fonte sacro lotum vel mundat gracia totum vel non est sacramenti mundacio plena.*" At Tollesbury is a font very plainly lettered:—

"Good people all I pray take care
That in ye church you doe not sware
As this man did."

St Keverne

In the parish register for 30th August 1718 is the following entry: "Elizabeth, daughter of Robert and Eliza Wood, being ye first childe whom was baptized in the New Font which was bought out of five pounds paid by John Norman, sen., who some few months before came drunk into ye church and cursed and talked loud in the time of Divine service, to prevent his being prosecuted for which he paid by agreement the above said five pounds. Note that the wise rythmes on the font were put there by the sole order of Robert Joyce, then churchwarden."† Two fonts, those at Severn-Stoke, Worcester, and Rushton, Northants, have the whole alphabet inscribed on the flat top margin of the bowl.‡ It has been suggested that the letters were placed there for Sunday school purposes. But alphabets occur also on bells, and mediæval belfries were hardly used as Sunday schools.§

* *Bili, i.e.*, "the splenetic choler."

† *English Church Furniture*, 185.

‡ *Somerset Bells*, 18.

§ Other font inscriptions will be found in *Notes and Queries*, *passim*, and in *English Church Furniture*, 177.

Tournai tapestry

Pont-à-Mousson

Baptism of Cornelius and Craton

PART II

CHAPTER X

PRE-CONQUEST FONTS

FROM what has been said above in the fourth chapter, it would seem to follow that the introduction of fonts into churches was of comparatively late date; and indeed it has been accepted almost universally that this is so. But the evidence as to the use of fonts goes back to very early days. As regards this, and indeed the whole ritual of baptism, no such rigidity existed in early days as has been assumed by some theologians. We have seen already how casual with respect to baptism was the practice of the apostolic age itself. We saw also that from the second century onward there were apparently alternative methods of triple immersion of the head while the catechumen stood in a stream, or in a sunk tank, or in a raised one. To this it is now to be added that, even in early Christian times, he sometimes stood in the shallow water neither of a stream nor of a tank, but in a font, *i.e.*, a diminutive tank. What else could the silver basin given by the Emperor Constantine (314-335) to the church at Ostia be but a font? It was too small for a tank; it only weighed 20 lbs. Cattaneo* gives an illustration of a hexagonal font of the seventh or eighth century (122); it is now in the Venice Museum; for centuries it was in the wall of the Convent of Il Redentore; it came from Dalmatia. On the altar frontal in S. Ambrogio, Milan, A.D. 827, is represented the baptism of St Ambrose, who stands in a small octagonal font which reaches to his thighs. In the ninth century plan of St Gall what seems to be a font rather than a tank is shown in the centre of the western part of the nave; adjoining it is the altar of St John Baptist and St John Evangelist. In a manuscript

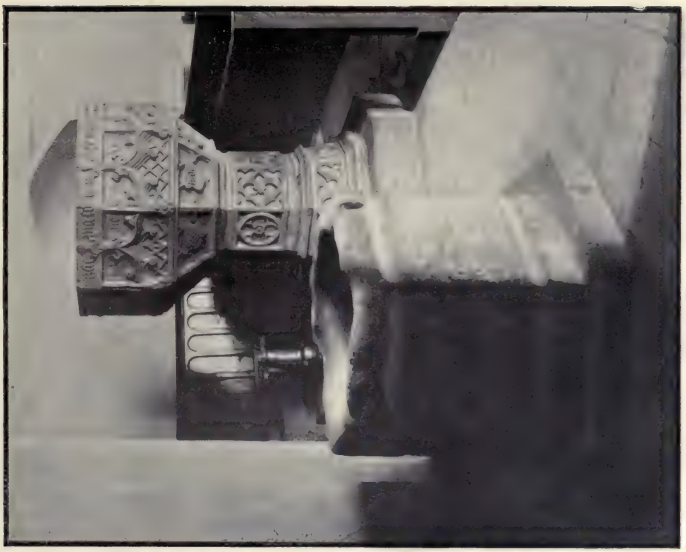
* Cattaneo, *L'architecture en Italie*, 110.

Gunwalloe

Bradbourne

Avington

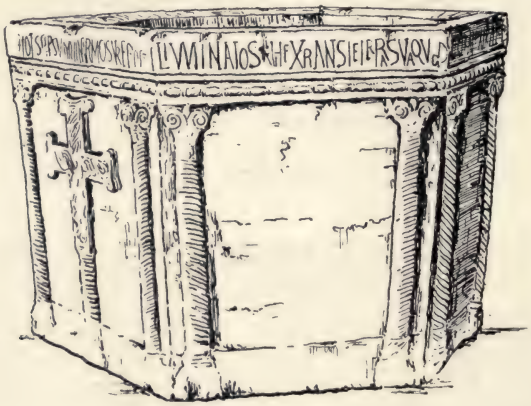
Walberton



Goodmanham

Rotherfield

of the ninth century, at Munich, the *Wessobrunner Codex* (124), is a pen and ink drawing, in which a Jew is shown being baptized by the Bishop of Jerusalem in a cylindrical unmounted font, which reaches up to his waist. A similar font is seen on the ivory cover of the ninth century *Sacramentaire de Drogon*, in the Bibliotheque Nationale, Paris. There is also documentary evidence as to the authorisation of fonts at an early period. In the Council of Lerida, A.D. 524, it was permitted that if a presbyter could not provide himself with a font, he might provide himself with a "*vas conveniens ad baptizandi officium.*" The "suitable vessel" spoken of here can hardly be anything larger than a font. Walfridus Strabo writes in 849 that baptism is usually administered "in the case of an older man



Font at Venice

who cannot be baptized in a small font"; small fonts then existed in his time.

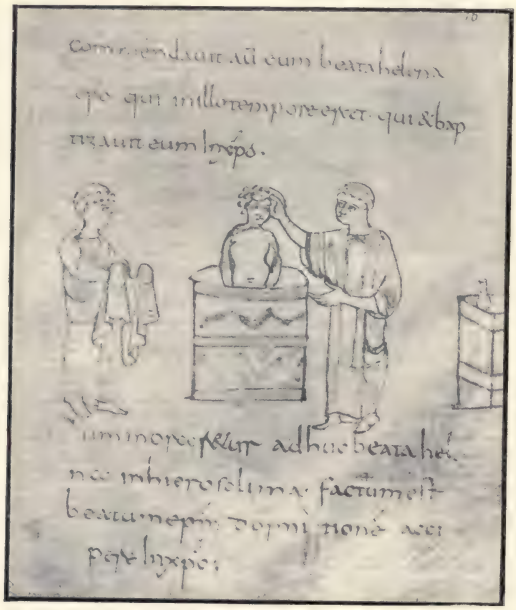
Therefore fonts must have existed at any rate from the ninth century onwards. Yet it is exceedingly difficult to find any authentic example of a font so ancient. Viollet-le-Duc was not acquainted with any font in France earlier than the eleventh century, and the consensus of opinion is to the same effect as to the age of our English fonts. What, then, has become of the fonts of the ninth and tenth centuries and of the first half of the eleventh century? In the first place it must be remembered that though by the eleventh century every priest could baptize, and therefore every parish must have possessed some kind of vessel for baptism, such vessels were exceptional and rare before

that date. Therefore, though we may expect to find a fair number of examples of the late tenth and early eleventh centuries we must not expect to find many before that date. Secondly, it is possible that the vessel used in early days, in some cases at any rate, was not a font but a basin; for there is evidence for the use of basins from quite early times (page 271). Thirdly, there are some stone fonts, though few, which are acknowledged to be of Pre-Conquest date; and there are a good many others with claims to examination; these are discussed later. Fourthly, there is another hypothesis for which a good deal may be said, that many of the early fonts were nothing but wooden tubs; and that, as they decayed or when they were thought unfit and unworthy, they were replaced in stone, most of all in the twelfth century. In favour of the latter view it may be pointed out that the oldest type of font is of the shape of a circular tub. Sometimes it bulges in the centre, just like a wooden barrel, *e.g.*, at Little Billing (38). The earliest evidence as to this is the statement that Pope Caius (283-296) baptized St Claudius "*super pelvim ligneum.*" In a bas-relief at Pont-à-Mousson (France) a bishop is shewn baptizing two children; the font is plainly a wooden cask or barrel (118). In the cathedral at Tournai there are preserved tapestries which were completed in 1402; three of the subjects contain fonts. Two of them are depicted as wooden tubs with every stave and hoop clearly shown. It is true that the representations include some lapses into fifteenth century design; it is equally clear that the authorities from whom the Tournai craftsman received his instructions accepted the tradition that some early fonts of Tournai were just wooden tubs or barrels.* Again, the bronze font of St Bartholomew, Liège, A.D. 1112, contains two scenes—one the baptism of Cornelius, the other that of Craton (118)—in both of which the fonts are represented with staves and hoops; here again is evidence of the survival of a tradition that wooden fonts were in use in early days. In the eleventh century marble fonts of Vénasque, Piolenc, and St Jean de Perpignan† both the staves and the hoops of a wooden barrel are carefully rendered. The old font at Potterne, Wilts. (111), is both shaped like a tub and made like

* A "lie-down" font of wood is shown in the Tournai tapestry (1402). Baths of this form were in use in Pagan Rome; magnificent examples in porphyry remain, one of them in the wall of the so-called Palace of Theodoric at Ravenna. Another is now placed inside the tank of the baptistery of Neon at Ravenna. A certain number of them have been placed in Continental churches, and are in use, some as fonts, some as holy water stoups. In the twelfth century a considerable number of fonts of this type were produced in or near Amiens (Enlart's *Manuel*, i. 773).

† Enlart's *Manuel*, i. 772.

one, the bottom being a separate stone fixed in with lead. It was believed by Mr Romilly Allen to be of the end of the eleventh century. It may be remembered that a common practice in Rome was to pour water on the head of a bather who stood in a sort of barrel. This is the precise way in which the baptism of King Clovis is represented on the twelfth century font of St Bartholomew, Liège, and a century later on the tympanum of the doorway of the north transept of Rheims. In a Cotton MS., which represents the consecration of a Saxon



Wessobrunner Gebet

church, are shewn what seem to be fonts; apparently they are made of staves of wood roughly bound together, and one at least seems to be full of water.* In a twelfth century reredos at St Denis is represented a wooden tub font with central bulge and hoops clearly shewn.†

Fifthly, where there were actual stone fonts in early days, they would be likely to be of rude or misshapen form, without

* Illustrated in Knight's *Old England*, i., Fig. 215.
† *La Messe*, Plate cxix.

ornament, or with ornament of the most archaic character, as at Gunwalloe (120). Such fonts would in very many cases be destroyed in the twelfth century, just as we know that the churches which contained them were destroyed in vast numbers at that time. Just as the Anglo-Saxon church gave way to a Norman church, so as a rule a Norman font would replace the Anglo-Saxon font. As for the rude old font, it would no doubt be turned out of the church; it might linger for a time in the churchyard, or be turned to domestic purposes, or be broken up; the old men had little respect for their predecessors' work at any time, and none when it was bad work. As the centuries ran on, these poor, abandoned fonts would constantly diminish in number. But far more survive than people imagine; a very large number could be recorded if people would take the trouble. The other day, writing for information about a font, the writer was told by the vicar of the church that, being newly appointed, he knew little as yet. However, he made inquiries, and thus heard of a second font as in existence somewhere; this he found at a farm two miles away; finally he found a third in the backyard of his own house. Again, in the county of Durham, the writer found a font in the church, and three more in the vicar's coach-house, two of them of archaic character. Now, where only two fonts are preserved, as at Rotherfield (121) and Goodmanham (121), and the second belongs to a Post-Norman period, we cannot safely assign a Pre-Conquest date to the first. But where there are three or actually four, and the oldest is of archaic type, especially if it be a shallow unmounted bowl with rude ornament, or none at all, there is a strong probability that it is of Pre-Conquest date. It is unlikely that a church would replace its font more than once between the Norman Conquest and the Dissolution; it would certainly be not likely to need four fonts or even three in that period. Therefore it seems probable that if they were carefully looked for in vicars' backyards, coach-houses, rockeries, and the like, and at the farms and cottages, a very considerable number of fonts might be recovered, which may have been in use in the days of the venerable Anglo-Saxon Church. Here and there, as at Rotherfield and Goodmanham, by the pious care of the vicar, the archaic font has been deposited safely within the church. "*O si sic omnes.*"

Sixthly, there is a vast number of circular tub fonts—*e.g.*, in Sussex—without any ornament by which they may be dated. They cannot be proved to be Anglo-Saxon, but neither can they be proved to be Norman. We may feel sure that not all are Norman; some, at any rate, are likely to be Pre-Conquest, *e.g.*,

the old Derbyshire fonts at Bradbourne (120) and Beeley, the latter now apparently destroyed. Fonts of the shape of that of Avington (120) are likely to belong to a very early period. As for such fonts as those at Walberton (120), Wolfhamcote (38), Tangmere (30), and Beckley (65), we must reserve judgment; certainly we have no right to insist that they are Norman. Such ought to be our decision also even as to some fonts which do possess ornament. The font at Morwenstow (126) has a band of cable ornament, and is reputed to be Norman. But there is

Morwenstow

cable ornament in Anglo-Saxon work copied directly from Roman monuments, which in those days were still plentiful. And it is difficult to believe that the Norman builders who could build the big aisled church of Morwenstow could not hew a font to shape. And so with many others.

From these general considerations we may turn to the specific consideration of the various classes of English fonts for which a Pre-Conquest date has been claimed. As to these, Mr Romilly Allen came to the conclusion "that although a certain number present peculiarities in the lettering of their inscriptions, and in

the character of their ornament, which belong rather to the Saxon than the Norman period, no satisfactory evidence has yet been brought forward to prove the antiquity of any font in Great Britain, except perhaps the old font at Bingley, Yorkshire, to be greater than about the middle of the eleventh century." "The following fonts appear to be the oldest which are at present known, and may be attributed either to the end of the eleventh or to the beginning of the twelfth century. On account of the identification of a name mentioned in the inscription, the font at Patrishow, in Brecknockshire (108); on account of the palæological peculiarities of the inscriptions, the fonts at Little Billing, Northants (38), and Potterne, Wilts. (111); on account of the character of the ornamental features, the fonts at Penmon, Anglesey (100), at Deerhurst, Gloucester (128), and at Edgmund and Bucknell, Salop." *

On such a matter the opinion of Mr Romilly Allen carries great weight; but as has been stated in the preceding chapter the probability is great that stone Pre-Conquest fonts without ornament survive in considerable numbers. If this be granted, neither is it likely that every Anglo-Saxon font which possesses ornament has without exception perished.

In some of these fonts the ornament consists of precisely the interlacings which are most common in Anglo-Saxon manuscripts, but the presence of these interlacings is not adequate proof that a font is Saxon, for this form of ornament persists here and there till long after the Conquest; *e.g.*, in the headstones of the graves of the monks of Strata Florida, as well as in the capitals of the church, which was built 1166-1203; so also in many of the lead fonts they occur in company with thirteenth century leaf scrolls. Again, in the font of Penmon, Anglesea (100), the peculiar key patterns of the Anglo-Saxon manuscripts occur; it is probably the base of a pillar cross. It is noteworthy that interlacings also occur on the doorway of the church, which is undoubtedly Norman. Obviously, too much importance may be attached to the presence of interlacings, unless indeed they are of a highly specialised character not known to occur except at an early date.

Of the Anglo-Saxon fonts with ornament we may distinguish three sets. The first set includes the fonts of Patrishow (108), Little Billing (38), Potterne (111)—the last of these was discovered at a restoration four feet beneath the font now in use, Edgmund and Bucknell, Salop; Deerhurst, Gloucester; and doubtful examples at Bingley and South Hayling, Hants.

It certainly seems improbable that any Norman craftsman

* J. Romilly Allen, *Brit. Arch. Assoc.*, xliv. 173.

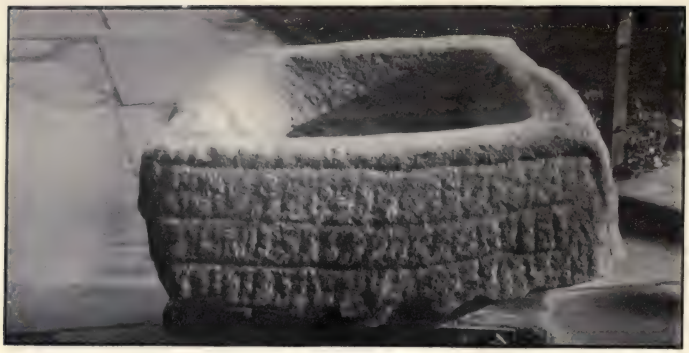
Deerhurst

could have produced work so characteristically Pre-Conquest as that of the font of Deerhurst, nor even if he could, is it likely that he would have cared to do so. The only parallels to the spirals of the Deerhurst font occur on a cross in Ireland. Professor Westwood, in his article on "Celtic Ornament," in Owen Jones' *Grammar of Ornament*, writes that "the most characteristic of all the Celtic patterns is that produced by two or three spiral lines starting from a fixed point, their opposite extremities going off to the centres of coils formed by other spiral lines. Instances in metal-work of this pattern occur in several objects found in Ireland and in different parts of England; in stone it occurs only, so far as we are aware, on the Deerhurst font. As it does not appear in MSS. executed in England after the ninth century, we may conclude that this is the oldest ornamented font in the country." Mr Romilly Allen writes that "there are two distinct forms of spiral patterns used in Celtic art; the earlier, where the band of which the spiral is formed gradually expands into a trumpet-shaped end, and the later, where the band of which the spiral is formed remains the same breadth throughout its whole length. The first of these forms is copied direct from the metal-work of Pagan times." The Deerhurst spirals are of the later type. The chief objection to the ninth or tenth century date assigned to the font is the presence of the scrollwork, for scrollwork is very rarely found in conjunction with diverging spirals at that early date.*

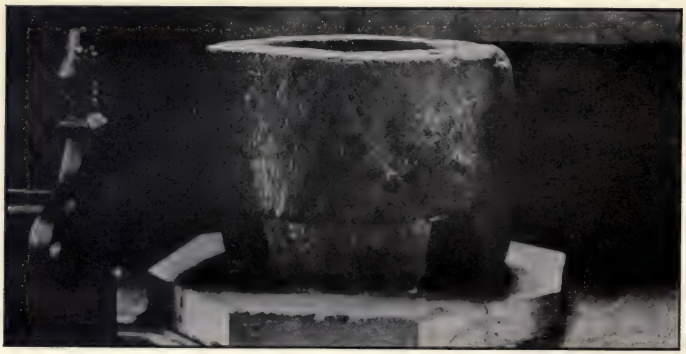
The old font at Bingley, Yorkshire, has every mark of remote antiquity, and is attributed by Professor George Stephen (see illustration in *Runic Monuments*, iii. 196) to A.D. 768-770 (130). But while Professor Stephen pronounced it to be a font, Father Haigh held it to be the socket of a cross, and Mr Speight a reliquary.† Mr E. E. Gregory also expresses doubts as to whether it ever was a font. On the front it has runes; on the other three sides rough interlacings; what we see now is probably only the upper half of the stone, and in which case there would originally have been six lines of runes. Professor Stephen and Father Haigh have given divergent translations of the runes; Mr Gregory disagrees with both. The inscription, indeed, is so deeply weathered as practically to be undecipherable. Professor Stephen's translation is: "Eadbrieht, King, ordered to hew this dip-stone for us; pray you for his soul." With the word "*dip-stone*" may be com-

* On the whole subject, see a valuable paper, with the references in it, by Mr A. E. Hudd, in the *Bristol and Gloucester Antiquarian Society*, xi. 84.

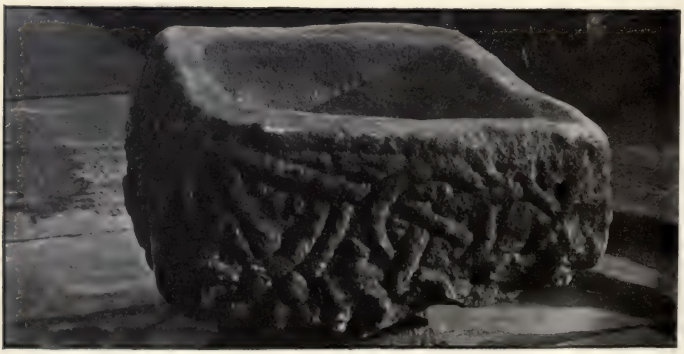
† See *Ripon Diocesan Gazette*, x. Nos. 6 and 8; and *Antiquary*, xxxix. 19.



Bingley



Old Radnor



Bingley

pared the Swedish term for font, "*dop-funt*," the Danish, "*dab-steen*," and the German, "*tauf-stein*."

An enormous uncouth font is in use at Old Radnor (130). The bowl is from 2 feet 9 inches to 2 feet 10½ inches in diameter; in depth it varies from 9 to 10 inches, following roughly the outline of the block; the rim varies in width from 6 to 8 inches. It is not upright, but leans over to one side. The bowl projects over each of the four supports about half an inch. What is most striking is that though the masons could not get it into shape, or produce any but most rudimentary supports, it nevertheless is highly polished. Now who would have taken the trouble to *polish* a font bowl? No Norman or Anglo-Saxon mason polished a font unless it was in marble, such as those from Tournai and Purbeck. One can hardly help speculating that at some Pre-Christian period this great block of stone was found *in situ* or hard by; that it was naturally nearly circular in form; that the natives gave it a flat top, and cut away its base into the present four legs; and then with incredible patient toil brought it to a high polish; and that it became a sacred stone, perhaps an altar. The church itself on its knoll may have replaced some prehistoric temple; just as the church at Goodmanham, Yorkshire, is built on rising ground in the middle of the village on the site of a Roman temple. In later days, probably Pre-Conquest days, the great block was utilised as a font, a cavity being hollowed in the top of it. It is noteworthy that it is a monolith; the legs are not separate shafts as they are in Norman polypods. It seems probable that the block, which originally was without legs, was polished just as it now stands; for the lower part which has been cut into legs is polished, but by no means so highly as the bowl. The cavity was not cut when this polishing took place, for it is very rough. The probability is, therefore, that the cavity was cut in Christian times to adapt the block for use as a font, and that it was left rough as it was intended to line it with lead. There are indeed signs that at some time it actually was lined with lead.*

At Curdworth, Warwickshire, there is a church largely Norman, which contains a very remarkable font (132).† It was found beneath the floor of the church, the rude bowl which now, inverted, forms its base, having previously served as font. The present font, being very small, has been supposed to have been the capital of a pillar, but the church is aisleless. It consists of a small square bowl, which, when complete, would have had a

* For particulars of this font I am indebted to Rev. A. B. Dickinson.

† Mr F. T. S. Houghton has made a critical study of this font, and has put at my disposal his valuable materials, together with his photographs.

Curdworth, East

Curdworth, North

Curdworth, South

Curdworth, West

Curdworth, North-East

Curdworth, North-West

minimum depth of 14 inches, and an internal diameter of 21 inches; it seems to have lost, including the rim, about 5 inches of the upper part. The small dimensions of the font are very much against a late date; every Norman font so highly enriched with sculpture as this is of very considerable dimensions. On the east side below (132) is a square-faced dragon; above is what looks like the Agnus Dei minus its head and minus the upper part of the cross. If it be the Agnus Dei trampling on the dragon, as at Kirby, the reference would be to the text: "It shall bruise thy head, and thou shalt bruise his heel"; the dragon would thus represent Satan, with the flames of hell below to the right. On the north side (132) is another scene; at the top is a great winged dragon; the upper part of its back is destroyed, and of its head nothing is left but a grinning mouthful of teeth. At the left corner is a layman, without beard or moustache (134); the dragon is either about to bite his ear or to whisper into it; if the latter, the reference may be to the story of Simon Magus whispering into the ear of Nero; below the dragon are the flames of hell. On the south side (133) two figures are standing; each wears a cope fastened by a morse; their right hands are in the act of benediction; each holds a book in the left; they have neither moustache nor beard. On the west side (133) are two figures similar to the last, except that the books are more hidden by the draperies. At the north-west corner (134) is a single figure similar to the above, in cope and morse; the head is very large, but unfortunately is mutilated; the feet are shown very small for lack of room; but the hands (they are hands) are enormous and are bound. Apparently the artist wished to draw all possible attention to the fact that the hands are *bound*, and exaggerated their size for that purpose. Now the church, though now dedicated to St Nicholas, was formerly dedicated to St Peter *ad vincula*.* It may be, therefore, that this corner figure

* The story runs that Eudoxia, the wife of Theodosius, having been presented at Jerusalem, *c.* 44 A.D., with the chains which St Peter had worn, sent them to the Pope, who laid them up in a church built by the Emperor to the Apostle's honour; and August 1st, which had formerly been observed to Augustus Cæsar, was henceforth observed in honour of St Peter *ad Vincula*. The Collect for the day runs thus: "O God who deliveredst blessed Peter the Apostle *from his chains*, and set him, untouched, at liberty, deliver us, we beseech Thee, from the bonds of our sins, and mercifully protect us from all evil." Several dedications to St Peter *ad Vincula* survive, viz., the chapel in the Tower of London; Stoke-on-Trent; Colemore, Hampshire; Tollard-Royal, Wilts.; Wisborough, Sussex; Coggeshall, Essex; Ratley, Warwick. Many doubtless have lost the dedication, or the last two words of it; *e.g.*, Runham, Norfolk, is dedicated to St Peter and St Paul; but King John granted it a fair and market "on the vigil and feast of St Peter *ad Vincula*." Ashwater, Devon, is now dedicated to St Peter; but its fair used to be on

South Milton

Berrington

Ilam

Stoneleigh

represents St Peter in chains. The date of this archaic work cannot be determined with confidence, but there is little or nothing to indicate Norman design or workmanship; the cable ornament, though more frequent in Norman work, yet occurs in Anglo-Saxon, as it also does in Roman work. In Mr Houghton's opinion, the "conventional folds of the garments are probably representations in stone imitated from the style of Anglo-Saxon MSS. from the seventh to the ninth century (see Professor Westwood's *Anglo-Saxon MSS.*, Plates 13, 14, 18, and especially Plate 27 which shows a Christ from the St Gall Gospels, in which many of the characteristics of the figures on the Curdworth font are present). The Saxon cross at Hoddam, Dumfriesshire, has similar drapery. So has the Invergowrie cross, and rude heads also like those of the Curdworth figures. The Hoddam cross belongs to the middle of the eighth century; the period of the Invergowrie cross is doubtful—it may belong to the middle of the eleventh century, but may be earlier (see *Early Christian Monuments of Scotland*, part iii., 255 and 439). The dress of the layman at Curdworth is that of the Anglo-Saxon layman *passim; e.g.*, the Cottonian Psalter, eleventh century; the 'Entry of Christ into Jerusalem' in *Palæographia Sacra;* also the illustrations to Cædmon's *Paraphrase* in *Archæologia*, vol. 24. I cannot find any evidence in MSS. or sculpture of use after the eleventh century of this conventional type of drapery."

The old font at South Hayling was found at the bottom of a shallow well. It is undoubtedly of Pre-Conquest date, but having a large hole at the bottom, and a small hole at the side, it may have been a well-head, not a font.*

The second set includes those fonts which have been hollowed out of a block of some Anglo-Saxon pillar-cross. Of these Mr Romilly Allen included only the font at Penmon (100). But if Penmon font be included, there seems no reason for excluding the examples at Dolton (102), Wilne (105), and Melbury Bubb (104). It may be doubted, however, whether any one of the four has any claim to be considered a Pre-Conquest *font*. For though the cross was of Pre-Conquest date, it does not follow that the

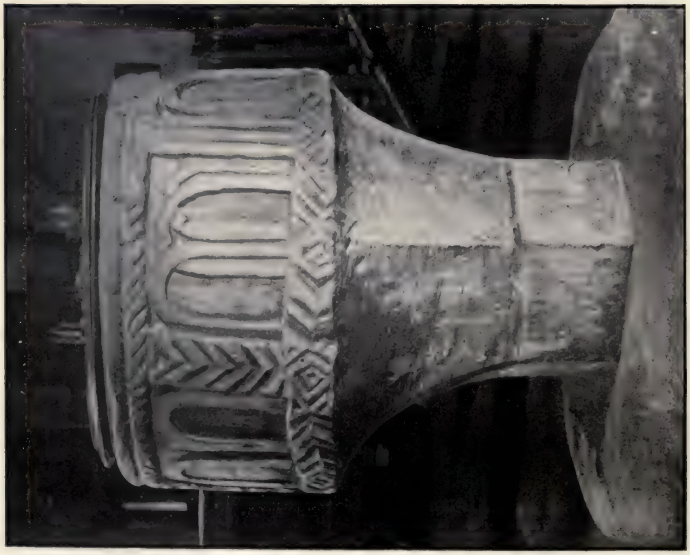
the 1st August. Burnham Thorpe, Norfolk, is now dedicated to All Saints; but a fair was granted in 1271 on the Feast of St Peter *ad Vincula*. Ludford Magna, Lincolnshire, is dedicated to St Helen or to St Mary; but its fair is on the 1st August. Oxford has two churches dedicated to St Peter; the one in the east has a late Norman vaulted chancel, the ribs of whose vault have a large-scale *chain* ornament; this also may have had a dedication to St Peter *ad Vincula*. On the whole subject see Mrs Arnold Forster's *Studies in Church Dedications*.

* Illustrated in *Reliquary*, viii. 260.

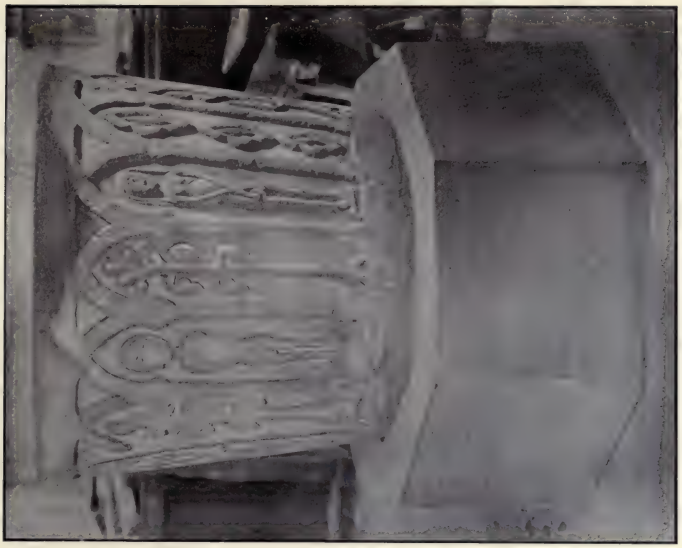
block from it was converted into a font in Pre-Conquest days. For which is the more likely, that the Anglo-Saxon would pull down and mutilate his beautiful sculptured cross, or the Norman, to whom such sculpture was alien and unintelligible?

The third set includes a set of sculptured fonts which have been credited with undue antiquity, owing to the rudeness or uncouthness of their ornament; but it by no means follows that what is archaic is always ancient. This remark may apply to such fonts as those of Ilam (137), Mellor, and Tissington, Derbyshire; Cabourn, Waithe, Clee, and Scartho, Lincolnshire; Great Maplestead and Herongate, Essex; Kirkby, near Liverpool (141); Burnsall, Yorkshire (142); Toller Fratrum, Dorset; Stoke Canon (180), Dunkeswell (48), and South Milton, Devon (136); Avington, Berkshire (142); West Haddon, Northants (158); Berrington, Salop (136). In such fonts as these, archaic as the figure sculpture may be, it is not more archaic than much twelfth century work on the tympana of Norman doorways and elsewhere; or at any rate not more archaic and uncouth than was to be expected in a village font where the local mason tried his prentice hand on statuary, *e.g.*, at South Milton (136) and Berrington (136). Sometimes, moreover, there are bits of architectural detail which are hardly likely to be earlier than the twelfth century; *e.g.*, at Ilam (137) and Stoneleigh (137) the piers are fluted just after the fashion of those of Durham Cathedral, which was not commenced till 1093. So also the sculpture at Avebury (140), Botley (140), and Oxhill (141) is barbarous; but the interlacing arcading is not likely to be earlier than that in the work of Priors Ernulph and Conrad at Canterbury (A.D. 1096-1130). At Avebury, moreover, the capitals are of the cushion type of the twelfth century, not the Corinthianesque type which is more normal in eleventh century work. Indeed interlacing arcades of semicircular arches are not only common throughout the whole of the twelfth century, but occur also in thirteenth century design, *e.g.*, they occur at East Haddon (187), but with conventional stalked foliage of trefoils; at Tickencote (222) with similar foliage, and with the tooth ornament. At Waltham-on-the-Wolds, Leicestershire, is an octagonal bowl standing on an octagonal pedestal; the pedestal has the tooth ornament, and the bowl has conventional trefoiled scrolls. Plainly both pedestal and bowl are thirteenth century work, yet the bowl is encircled by an arcade of semicircular intersecting arches. At Oakham (90) the bowl has a similar arcade, but the capitals beneath are plainly thirteenth century work. What can be more uncouth than the beast upside down carved or rather scratched on the side of the font at Isle Abbots, Somerset (32)? But tabular fonts on five legs are rarely earlier

Avebury



Botley



Oxhill

Kirkby

Avington

Burnsall

than the middle of the twelfth century. The figure sculpture at Kirkby (141) is artlessly rude (note the disposition of the angel's wings on the right); but the figures, as also at Stoke Canon (180), are in bold relief, which represents a much more advanced stage of sculptural art than the eleventh century sculpture at Avington (142), where the capitals are of eleventh century Corinthianesque type. At Buckfastleigh (41) neither the shafts nor the font are Anglo-Saxon; the ornament is of the twelfth, the shafts, with their Corinthianesque capitals, are of the eleventh century. The stoup at Kilpeck (48) is extraordinarily uncouth; but the clasped hands occur at Locking (188) well on in the twelfth century. Nor can anything be a more hopeless muddle in design than the font at Bere Regis (48). But the type of barrel font with inward bulge and waistband is common to a large class of Norman fonts described above (page 47), and is therefore more likely to be of Norman than of Anglo-Saxon origin. The sculpture at Cottam is about as barbaric as may well be; but St Margaret, as she emerges from the dragon's back, has just such a "pigtail" as the nobleman's three daughters on the late twelfth century font in Winchester Cathedral (39). So also the ladies in the Bayeux tapestry. And when we have dismissed so many claims to Pre-Conquest date, we shall probably be right in regarding the rude font at Burnsall (142) as archaic rather than ancient, the work of some eleventh or twelfth century mason aping better things; for though the two large bottom beasts, set tail to tail, and the little upper beasts, set upside down, are uncouth enough, yet there is a deliberate attempt at Norman chevron and roll moldings, and the shape of the font—a circular tub dying below into a square—is by no means of early character. We conclude that none of the archaic fonts in this class is earlier than the eleventh century, and that few of them are earlier than the twelfth.

CHAPTER XI

NORMAN FONTS OF THE ELEVENTH AND TWELFTH CENTURIES

Of Norman fonts, both the plain and the enriched, a very large number survive; thus Buckinghamshire retains more than seventy, and Devonshire ninety-five. Of the late and rich fonts indeed it is probable that the majority have survived, just as have many late and rich Norman doorways. It was not till the fifteenth century that there set in a general remaking of fonts, and then probably chiefly, if not wholly, of those of the plainer sort; and much more in East Anglia than elsewhere.

In the eleventh and twelfth centuries unmounted are less common than mounted fonts. Unmounted fonts are usually circular; seldom square or octagonal or hexagonal. The mounted fonts, if multipods, usually rest on supports which are constructional; sometimes, however, the supports are non-constructional; the latter are especially characteristic of Cornwall, *e.g.*, St Cuby (41).* Where the supports are constructional, there are normally five; *e.g.*, Toftrees (194), Burnham Norton (148), Isle Abbots (32). At Shernborne (frontispiece) there are but four. At Stow (42) and South Wootton (192) there are eight shafts round a central cylinder. There is a remarkable granite font at Lustleigh, Devon (150), which appears to have seven supports; the central one being a block which looks as if it may originally have been an independent font, as at Morwenstow (126). More rarely the shafts are engaged, *e.g.*, at Reighton (39), Beverley Minster (147), and N. Newbald (42), all in the East Riding of Yorkshire. Mounted Norman fonts, which are monopods, may be divided into tripartite and bipartite, the latter being without central stalk, and resting, some on an inverted bowl, *e.g.*, at Kilpeck (48) and Castle Frome (52); some on an inverted capital, as at Aylesbury (56). Sometimes Norman fonts rest on

* St Cuby is wrongly identified with St Cuthbert of Durham; he is the famous Celtic saint, St Kebi, one of the "cousins" of St David.

Lanreath

St Mary Steps, Exeter

monsters; *e.g.*, St Mary, Stafford (110), Crick (44), Castle Frome (52), Elmley Castle (93). Some Norman fonts there are that evade classification. Thus at Earnley, Sussex, an octagonal font is built into the wall and slopes off to a point. At Westwell, Oxon. (150), the font has two incomplete bowls. Other fonts, abnormal in shape, may be seen in St Mary, Stafford (110), Hockworthy, Devon, and elsewhere.

Norman Moldings and Ornament

The following criteria will aid in identifying Norman fonts:— The safest guide is the moldings,* where they exist, especially those of the bases and capitals of the shafts, and other architectural characters. Next in value is the detail of the ornament.

* In pages 658 to 777 of *Gothic Architecture in England* will be found illustrations of the characteristic moldings of Norman and Gothic architecture. For the characteristics of Norman ornament, see also *ibid.*, pages 38-42.

In estimating the dates of such work, it must always be borne in mind that many of the motifs are taken from the ornament of the constructional members of the church, *i.e.*, the capitals, doorways, piers, arches, &c., *but not till* those members have been in position for some considerable time; in fact, not till the design of them has had time to become thoroughly familiar to the eye, and acceptable. The same remark applies to architectural ornament in stained glass, leadwork, brasses, monuments, and all other non-constructional features of a church.

The members of a Norman church, which are reproduced decoratively on Norman fonts, are: (1) the string courses; (2)

Beverley Minster

Lewknor

the arcading of the aisle walls, whether internal, as at Peterborough, or external, as at Canterbury; (3) the Norman pier, with its capital, base, plinth, and "spur."

1. The string courses are usually semicircular rolls, *e.g.*, Mevagissey (41); but very frequently the roll is carved with the *cable* ornament, as again at Mevagissey; the great frequency of this may be due to the fact that it was familiar to the Anglo-Saxon as well as to the Norman mason. Illustrations are given from Morwenstow (126), Congresbury (310), Buckfastleigh (41), Botley (140), Bideford (48), Mevagissey (41), Hartland (50), Stanstead (50), South Brent (49), Altarnon (202), Bickington

Burnham Norton

Crambe

Walsgrave-on-Sowe

Hendon

(278).* At Eydon (55), there are three rows of cable, the outer row being reversed; at Kirkby (141), the cable ornament is of monstrous size. The band of cable is often replaced by interlacings; *e.g.*, at Lanreath (145) and the group of fonts in North-West Norfolk.

2. *Arcading* is greatly in vogue, one reason being that it provides a series of niches in which may be enshrined statues of the Apostles or other subjects, *e.g.*, Kirkby (141), Stoneleigh (137), Wansford (182), Orleton (182), Darenth (186), Cowlam (159), Fincham (156), Burnham Deepdale (190). Rude as the work is in these, the character of the figure sculpture renders it necessary to assign it an advanced twelfth century date. At Coleshill, indeed, the grace, delicacy, and symmetry of the design make a date at the very end of the twelfth century probable, in spite of semicircular arches and scalloped capitals; for the same reason as in several of the lead fonts, *e.g.*, the Gloucestershire series (79). Binsted (49) may be as early as the middle of the twelfth century; Easby (146) and Bessingby (38) appear to be still later. Turning to arcading composed of intersecting arches, it will be noticed at once how late in character the work is. The only exception is at Botley (140), where it is safer to assume that the archaic look of the work is due to the clumsiness of a twelfth century village mason, rather than that it was the best that could be done in the eleventh century. At Crambe (148) the water-leaf capitals,† and the spread of the lower roll of the base, point to the last quarter of the twelfth century. The fonts at Oxhill (141) and Lifton (204) are no earlier, the foliage and scrolls being Gothic in character. The pointed arches formed in these designs are too narrow for figure sculpture; nevertheless, an elongated Adam and Eve are inserted at Oxhill (141). Sometimes the intersecting arcade is the primary or the sole motif of the design, as at Hendon (148), Oakham (90), and Crambe (148). Sometimes it sinks into a band of ornament of more or less importance; more, at Porchester (154), Alphington (154), and Avebury (140); less, at Kirkburn (161) and East Haddon (187).

3. The *shafts* are usually cylindrical, and are very frequently grooved after the manner of the piers of Durham, Selby, Waltham, Pittington, Orford, *e.g.*, Stoneleigh (137), Burnham Norton (148), Easby church (146), Silk Willoughby (38), Bessingby (38), Hartland (50), Harrow (276), and some of the lead fonts, *e.g.*, Walton (83) and Wareham (84). No font with grooved shafts is likely to be earlier than the twelfth century.

* The comparative frequency with which each criterion occurs may to some extent be gauged by the number of illustrations.

† The water-leaf capital appears also on the Hemingborough font.

Westwell

Lustleigh

Stoodleigh

Kilpeck font

4. The *capitals* are of the usual Norman types—the Corinthianesque capital, the undivided cushion capital, and, later, the subdivided cushion or scalloped capital; later still, the water-leaf capital and the capital with the plantain leaf.* Of these the *Corinthianesque* capital is usually of eleventh century date when in a Norman pier arcade, as it may be also when it is used on shafts at Kilpeck (150) and Buckfastleigh (41). At Easby (146) and in the lead fonts it is far later. At Bere Regis (48) the mason may have thought that he was carving a Corinthianesque capital, as he certainly did at Portishead, Somerset. At Bickington (278), Ubley (40), Bratton, Altarnon (202), Launceston (203), the whole bowl of the font takes the form of a huge cushion capital; these are late in the twelfth century. At Burnham Norton (148) and Weston Turville the base of the font is the same capital inverted. This type of capital is illustrated from Walsgrave-on-Sowe (148), Orleton (182), Avebury (140), Harrow (276), Fincham (156). The *scalloped* capital forms the whole bowl of the font at St Philip, Bristol; Molland (49); Ludgvan, Cornwall; Oystermouth, Llangenydd, and Llanmadoc in Gower; St Florence, Tenby; Dyrham and Alveston, Gloucester; Portbury, Somerset; Ilfracombe, Devon; at St Philip, Bristol, the paint on it has only recently been scraped off, hence its modern look. The scalloped capital appears on shafts at Darenth (186), Alphington (154), Reighton (39), Coleshill (163), Palgrave (92), Stanton Fitzwarren (174), Bessingby (38), Shernborne (frontispiece). It appears in advanced types at Westwell (150), Southacre (294), Hunstanton (198). The clever artist at Toftrees (194) has enriched the capital with foliage. At Aylesbury (56), Bledlow, Great Kimble (56), Eydon (55) the base is a scalloped capital. Scalloped capitals have a range of a century or more; when large and plain they are likely to be early, when enriched, to be late. The *water-leaf* capital in England usually ranges from *c.* 1165 to *c.* 1190. On fonts it probably approaches the latter date; it is well seen at Crambe (148). This capital and that with the *plantain* leaf, which is also late, occur in the Tournai fonts, *e.g.*, East Meon (166), Winchester (169), and Lincoln Minster (172).

5. The *base moldings* are important where the mason has thought it worth while to carve them. The commonest base has two rolls separated by a side hollow, as at Shernborne (frontispiece), Toftrees (195), Castle Rising (177), Ubley (40); all these are late in date; at Reighton there is a variant, the upper roll being omitted. Another base consisting simply of two rolls is

* These are described and illustrated in *Gothic Architecture in England*, 409-430.

Wirksworth

Brobury

Lilstock

Shotteswell

seen at South Brent (49), Stanton Fitzwarren (174), and Brobury (152); all three are quite late. At St Cuby (41) there are three rolls superposed; by mistake the three rolls are not graduated in spread. In the last quarter of the century the favourite base consists of two rolls, which are separated by a deep hollow, and of which the lower one is considerably flattened; this is seen at Beverley (147) and the Tournai fonts, *e.g.*, Southampton (170) and East Meon (166); in the Tournai fonts it may belong to either the third or the fourth quarter of the century. Finally, at Crambe (148) and Westwell (150) we get approximations to what was to be the characteristic base of early Gothic architecture; one with an undercut "water-holding hollow."

6. The *spur* or griffe is a great favourite, and in the later examples assumes charming foliated forms. It begins to be common about the middle of the twelfth century, and has a vogue of about a century. All the fonts illustrated are late, viz., Brobury (152), Launceston, Bodmin (200), Stoodleigh (150), Ubley (40), St Cuby (41), Lincoln (172), Southampton (170), Aylesbury (56), Beverley (147).

Norman *ornament* is very rich and diversified. *Interlacings* occur frequently in Normandy, both in the eleventh and the twelfth centuries. In England they are characteristic of Pre-Conquest work, *e.g.*, at Dolton (102), Penmon (100), Rothbury (101), Wilne (105), Melbury Bubb (104), Bingley (130), Deerhurst (128); but they occur frequently also in Norman work, usually after 1090. They are employed in great profusion in fonts. When they are of simple form, as at Kirkburn (161), Mears Ashby (40), Locking (188), they may well be derivative from Normandy, where they are common enough; but when they are elaborate, we shall probably be right in regarding them as survivals of Anglo-Saxon or Celtic traditions of design. Elaborate examples occur at Stone (188), Alphington (154), Stoke Canon (180); the chalice fonts of Castle Frome (52), Eardisley (53), and Chaddesley Corbett (55); and a remarkable group of fonts allied in design, Sculthorpe (197), Shernborne (frontispiece), Toftrees (193), Castle Rising (177), and Preston (198). Interlacing snakes occur at Chaddesley Corbett (55), Porchester (154), Alphington (154), Bodmin (200); the same motif appears on the rich doorways of Kilpeck and Shobdon, Herefordshire. The *billet* ornament is very common in Norman work, especially of the eleventh century; it is rare on fonts, but the rim of the font at Wansford (182) has it. The *fret* or key ornament is rare, but occurs on the rim of the font in Hereford Cathedral (177). The *pearl* is very common, especially inside or on bands and scrolls, *e.g.*, Stone (188), Hartland (50), Winchester (169), Bickington

Alphington

Porchester

(278), Stanton Fitzwarren (174), Easby (146), Lewknor (147), Holdgate (54), Mears Ashby (40), Harpole (184), Castle Rising (177), Silk Willoughby (38), Ewerby plinth (90), Porchester (90), Preston (198), Aylesbury (56). At Coleshill (163) and Locking (188) it takes the form of *drill holes*. The *pellet* or stud is shown at Crick (44), Darenth (186), and Binsted (49). The *beaded guilloche* occurs at Locking (188) and Castle Rising (177). *Medallions* or *paterœ* appear at Silk Willoughby (38), Winchester (169), Southampton (170), Mears Ashby (40), Bickington (278), Palgrave (92), Coleshill (163), the two Cornish fonts of Mevagissey (41), and Altarnon (202), and the two Devon fonts of Bideford (48) and Bratton (202). There is *lozenge* at Hendon (148) and *lattice* at Burnham Norton (148). The *sawtooth* is seen at Buckfastleigh (41); the *nail head* at Belton (174); *imbrications* or shingle at Harpole (184) and Palgrave (92), and at Kenfig, Llantwit, and St Donat's in Glamorgan; *the sunk star* at Reighton (39) and Brighton (162), and at the neighbouring fonts of Shernborne (frontispiece), Sculthorpe (197), and Fincham (156). *Herringbone* is seen at Gunwalloe (120), Grinton (286), Bickington (278), and Hartland (50). *Wolf* or *cat heads* appear at the corners of the fonts at Toftrees (193), Shernborne (frontispiece), and South Wootton (192). *Masks* are frequent, *e.g.*, Stone (188), Luppitt (178), Stoneleigh (137); St Cuby, Cornwall (41), Stoodleigh (150), and Lifton (204), Devon, and in three fonts of kindred design, viz., Bratton, Devon (202), and Launceston (203) and Altarnon (202), Cornwall. *Roses* or *rosettes* are shown at Mears Ashby (40) and Stow (42); they appear on Iffley doorway, *c.* 1170. The symmetrical Greek *palmette, honeysuckle*, or *anthemion* is well seen at Easby (146), and on three western fonts, Buckfastleigh (41), and South Brent (49), Devon, and Lanreath, Cornwall (145). At Stanton Fitzwarren (174) it is so highly elaborated that the font can hardly belong to the twelfth century. In the Eydon base (55) it is translated into Early Gothic. *Scrolls* or *rinceaux* were in great favour. In a few cases they are importations of Roman leaf scrolls, chiefly acanthus, through Normandy; they are well seen at Wansford (182) and St Mary Steps, Exeter (145); between and on the face of the scallops of the Aylesbury base (56), on the rim of the Harpole font (184), and at the bottom of the bowl at Holdgate (54). More often they are but Pre-Conquest bands of interlacings bourgeoning first into Romanesque, and then into Gothic foliage. Their development may easily be traced if the following illustrations be examined consecutively. At Lanreath (145) the interlacings show hardly a trace of coming foliage. At Porchester (154) and Alphington

Fincham

Fincham.

(154) they develop partly into writhing snakes, partly into foliage. So also the Toftrees rim (194) has foliated interlacings. At East Haddon (187) and Lifton (204) the scrolls have conventional trefoiled or cinquefoiled foliage; so also at Eydon (55), Coleshill (153), and several lead fonts, *e.g.*, Walton (83), where the light, graceful, and symmetrical scrollwork is Gothic in design. One striking feature about font ornament is the scarcity of *chevron* or zigzag. It is rare in the eleventh, but used frequently with excessive profusion on the orders of the arches of piers, doorways, and windows of the twelfth century. Of all the illustrations reproduced there are but two, Bessingby (38) and St Mary Steps, Exeter (145), which shew the chevron.

Norman Figure Sculpture

The figure sculpture of the twelfth century is surprisingly rich and abundant; and though rude and archaic in the extreme, is of much interest for the light which it throws on the habit of mind of religious folk of those early days. It must have been found very interesting too by the Churchmen of the three following centuries; otherwise sculptured Norman fonts would not have come down to us in such numbers. Enriched Norman fonts, like enriched Norman doorways, were admired and respected even by Gothic builders. The choice of subjects is very largely biblical, and shews that the gospel was carefully preached in the churches of those days; and the life of Christ is represented far more than any other subject. Sometimes the Annunciation is shewn;* sometimes the Nativity; in the strange, rude font at Fincham (156) the latter is reduced to its simplest elements, all that is represented being a manger with the Babe, the heads only of an ox and ass above, and a big star. A favourite subject was that of the Magi. It was written that there came wise men from the East; and that "when they saw the young child with Mary his mother, they fell down and worshipped him; and when they had opened their treasures they presented unto him gifts, gold and frankincense and myrrh." Now the gifts were three; therefore the wise men must have been three, each bringing his own gift. But who were they that could afford to offer such treasures as gold and frankincense and myrrh? Surely none but kings, as the Greek Church early taught, and as the

* The Annunciation occurs in the south porch at Malmesbury, and on a fragment at Hovingham, Yorkshire. The Nativity occurs on the fonts at Fincham and West Haddon; in the south porch of Malmesbury, and in the north doorway of the Lady Chapel of Glastonbury

Latin Church received in later days. Moreover, the names of these three Eastern kings were discovered; they were Gaspar, Melchior, and Balthasar. Lastly, the great city of Cologne gave a local habitation to the skulls of the three kings, who became more famous than ever in Western Europe. At Fincham (156) the artist, having depicted one of the Magi, was entirely satisfied with the result, and made the other two exact replicas. At Cowlam (159) the Blessed Virgin is crowned and seated, and

West Haddon

in her right hand holds her lily; on her knee is a very large Babe, also crowned, with right hand raised in benediction; in front stands one of the kings with his gift, and below it what seems to be a wreath. The Magi appear also on the fonts at Sculthorpe and Ingleton. At Walton, near Liverpool, is represented the flight into Egypt; the Blessed Virgin rides on an ass, over her head is a cross; St Joseph carries the Babe. The baptism of Christ is naturally a favourite subject on fonts. At Castle Frome (52) Christ is represented as a boy, as in early Christian days;

He is nude, and the water is heaped up to His knees; on the left is the Baptist with a maniple on his left arm; he has a nimbus, and is about to lay his right hand on the head of Christ; the dove symbolises the Holy Ghost, and the hand from heaven betokens the Father giving the benediction; in the Jordan four fish are swimming. The fish was regarded by the Early Church, first, as a symbol of Christ; secondly, of Christians, *pisciculi*, as they sometimes called themselves; and, thirdly, of the rite of

Cowlam

baptism; for Orientus, writing in 450, says,* "*Piscis natus aquis, auctor baptismatis ipse est.*"

At Fincham, Norfolk, there is an extraordinarily rude representation of the dove descending on the head of Christ or perhaps of a catechumen. At West Haddon (158) it is remarkable that Christ does not stand in the Jordan, but in a square font; He has a nimbus, is nude, and is immersed up to the waist;

* *Early Christian Symbolism*, 123.

Lenton

Kirkburn
X

Brighton

Brighton

Coleshill, East

Coleshill, West

Walton

Kirkby

the Baptist on the left seems to be holding a service book in his left hand, while he lays his right hand on the head of Christ; an angel to the right holds a huge tunic. There is another representation of the baptism of Christ at Kirkburn. The Lenton font (160) is divided into two compartments; the upper one contains six arches, each containing an angel; below are five arches, the central of which is the largest and contains a representation of the baptism of Christ; it is noteworthy that both hands are uplifted in prayer after the manner of the Orantes in the Catacombs. This font also has a representation of the Raising of Lazarus. At West Haddon (158) Christ rides into Jerusalem and one offers Him a palm. This subject also occurs at Aston Eyre, Salop (Keyser's *Tympana*, plate 90). At Kirkburn, Yorks., is shewn the charge of the keys to Peter; a rare subject, only occurring in Norman sculpture on the tympanum of Siddington Church, Gloucestershire. In the font of St Nicholas, Brighton (162), is a late and excellent representation of the Lord's Supper. It would have been difficult to find room for all the Apostles, so only six are shewn, the other six being supposed to be round the corner; as a matter of fact, however, the legend of St Nicholas is on the other side. Christ has a well-defined cruciferous nimbus; the Apostles wear cowls. Christ has a moustache and beard; all the Apostles have moustaches and four of them have beards. Christ lays His left hand on the loaf; with His right He blesses the cup. The Last Supper is also represented on the font at North Grimston, and on a capital in the tower arch at Southwell. There is a pathetic representation of the Crucifixion at Coleshill (163), another very late font. The Crucifixion is also represented on the font at Cottesmore, Rutland. At Kirkburn and Ingleton Christ points to the wounds in His side. On the North Grimston font is shewn the Descent from the Cross. It has been argued that the representation of Our Lord, not as here and above our rood screens between Mary and John, but between the two thieves, as in the churches of Brittany, *e.g.*, St Fiacre-le-Faouet,* is characteristic of the Celtic Church; but it occurs on the Lenton font, where the souls of the dying thieves are represented as tiny babes issuing from their mouths with their last breath, one rising to heaven, the other falling into the jaws of hell. At Kirkburn (161) is shewn the Ascension; Our Lord has a cruciferous nimbus and bestows His benediction; two angels with solid wings and arms much out of drawing hold around a kind of "*vesica piscis*." Such is the story of the life of Christ as told on the twelfth century fonts. At Eardisley (53) Our Lord

* Illustrated in *Screens and Galleries*, 85.

East Meon

East Meon

is seen with a cruciferous nimbus and crosier. At Kirkby (141) with His staff He bruises the head of the dragon,* the folds of whose tail are very cleverly made to envelop the lower part of the bowl and the pedestal in the shape of cable ornament; that is why the cable is worked on such a gigantic scale; it was a big dragon and had a thick tail and a great deal of it. (The damage of this font is not wholly due to the ravages of time. It used to be in the churchyard under the spout by the door of the old schoolroom and the school children sharpened their knives and pencils on it. The bowl and base are original, the pedestal is modern.) Frequently Christ is represented as the Agnus Dei, as so very often in the frescoes of the Catacombs. This representation occurs on fonts at Ilam and Checkley, Stafford; Tissington, Derby; Hutton Cranswick and Kirkburn, Yorkshire; Colsterworth and Helpringham, Lincolnshire; Stottesdon, Salop; Hook Norton, Oxon.; and Thames Ditton, Surrey. (See plates in Keyser's *Tympana.*) The lamb carries a cross, to which is sometimes affixed a banner, *e.g.*, at Helpringham; on the Ilam font a bird is perched on the cross. Very frequently the lamb is shewn surrounded by savage beasts; at Kirkburn it is confronted by a savage man with a big club on his shoulder, and leading by a rope what may be meant for a bear (161). There can be little doubt that the beasts are coming, or are being brought, to do reverence to the Agnus Dei; for at Hognaston, Derbyshire, a hog and three other animals are being led up to the Agnus Dei by a bishop with a crozier. The Evangelistic Symbols, so common on fonts in the fifteenth century, are rare in the twelfth; but they occur at Castle Frome (52) and at St Michael's, Southampton.

Turning to the Old Testament, one finds a great contrast. All the main events in the Gospel story are evidently familiar to every one; the Old Testament, on the other hand, with the exception of the story of Adam and Eve, is largely an unfamiliar book. The subjects represented on fonts are at Darenth and Luppitt. At Darenth King David is shewn with the harp. At Luppitt (178) one holds a huge nail, another is driving it into somebody's head (there is not room for his body); naturally one thinks of Sisera and Jael, but in the great paucity of Old Testament subjects it is not certain that this would have been represented. Elsewhere than on fonts there are a few representations of David and the lion, Samson and the lion, Daniel in the lions' den, Noah in the ark, and the sacrifice of Isaac. On the other hand, the story of Adam and Eve is a decided

* "The God of peace shall bruise Satan under your feet shortly" (Rom. xvi. 20, and Gen. iii. 15).

Zedelghem

Zedelghem

Winchester

Winchester

Winchester

St Mary Bourne

St Michael's, Southampton

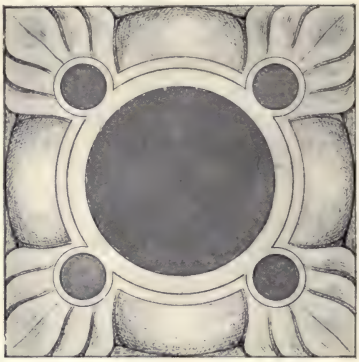
favourite. Perhaps it was considered especially appropriate on a font, for in its regenerating waters original sin is washed away, and "as in Adam all die, so in Christ shall all be made alive." At St James's, Piccadilly, the Renaissance font, a work of Gibbons, represents the Tree of Knowledge, round which the Serpent twines, offering the apple to Eve, a large statue of whom, together with one of Adam, stands on the floor. At Fincham (156) is a very primitive Adam and Eve (the Tree between is made of putty, the work of the village plumber; the shafts also are modern). At Walton, near Liverpool, is another archaic font, on which are shewn Adam and Eve, and an angel with a sword expelling them from Paradise; the same scene occurs at Kirkby (164), near Liverpool, and on the west front of Lincoln Minster. The Walton font was turned out of the church in 1764. The bowl stood as mounting block at the door of the public-house till about 1817, when it was removed to the churchyard, and afterwards to the church; the supports are modern. At East Meon (166), on the right, the Almighty, with cruciferous nimbus, is charging Adam not to eat of the tree of knowledge; in the centre the Almighty creates Eve from Adam's side;* on the left Eve takes the apple from the mouth of a dragon in a tree; still further to the left Adam is eating the apple. In the next scene (166) is shewn Paradise, which is a great church with pier arcade, triforium, and clerestory; then comes an angel with a big sword, expelling Adam and Eve; then come Adam and Eve, who have got into clothes; a winged angel, with a halo, is holding a spade, and telling Adam how to use it; Eve has got a distaff, and is already at work, having already had her lesson, or perhaps not requiring one. The Adam and Eve scene occurs also at Hook Norton.

Where a row of figures are shewn, the probability is that they are the Apostles; sometimes they can be identified by their symbols; at Stoneleigh† (137) their names are inscribed; on the lead fonts at Ashover (82) and Dorchester (83) also there are twelve Apostles. At Wansford, however, these figures do not represent the Apostles; for of the thirteen panels, three do not contain figures; and of the ten figures some are laymen in coats reaching only to the knee. Those illustrated are arranged in pairs; on the left are priests holding up their left and right hands respectively; on the right are laymen, with clubs and heart-shaped shields (182).

It was not till late in the twelfth century that St Bernard

* In the Lateran Museum at Rome, out of fifty-five Christian sarcophagi, twelve depict the Creation of Eve.

† In the Stoneleigh font the figures in front are SS. Matthew and Andrew



Lincoln Minster

and Pope Innocent the Third gave the impulse to a greatly increased veneration of the Blessed Virgin, an outward and visible sign of which was the addition of a lady chapel to almost every church, whether great or small. Accordingly, it is rare to find sculptured representations early in the twelfth century of the Virgin and Child; they occur on the fonts at Walton (164) and Sculthorpe, on the chancel arch at Langridge, Somerset, and on a slab built into the east wall of York Minster. St Mary Magdalen is shewn with her vase on the Tysoe font (239); there are also representations of her in Norman sculpture. As for the saints generally, there seems to have been comparatively little known about them. Very few indeed find place on the fonts; the chief are St Nicholas, St Margaret, and St Lawrence. The reason simply is that hitherto all but a few had remained unknown—

"*carent quia vate sacro.*"

Only a few novels, as we should call them, about the saints were in general circulation as yet. St Lawrence's tragic fate, however, appealed to all Christendom; as for St Margaret, her very surprising adventures were the joy of every hearth; and everybody loved St Nicholas. At Cowlam (159) is seen St Lawrence on the gridiron with bound hands; the torturer is turning him over to grill him on the other side. To the left are seen the heels of St Margaret disappearing down the throat of the dragon; to the left (not shewn) her head and shoulders are bursting forth out of the middle of the creature's back. St Margaret wears a "pigtail," as do the godmother on the Darenth font (186) and the nobleman's three daughters on the Winchester font (169). It is probable, therefore, that the fonts both at Cowlam and Darenth, like that at Winchester, belong to the second half of the twelfth century.

St Nicholas of Myra was one of the most popular saints in the Middle Ages, and deservedly so.* He is still the patron saint of Russians and wolves and children and sailors and lovers and travellers and prisoners. He died A.D. 330, at the age of eighty. From sunset on the 6th of December, St Nicholas' day, to sunrise next morning, the wolves will not touch even chicken; they spend the night in meditation, and they will not hurt you even if you step on their tails. As for lovers, it chanced at Myra that a certain nobleman fell into poverty, leaving no prospects to his three daughters but a life of shame. But St Nicholas gave them each a dowry of a bag of gold, so that they

* See "Some Legends of St Nicholas" in *Yorkshire Archæological Journal*, by Rev. Dr Fowler.

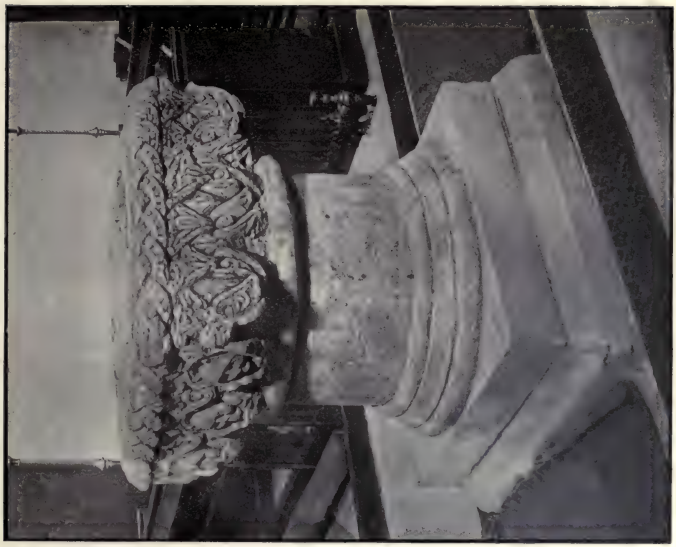
Stanton Fitzwarren

Belton

should make good marriages. As for schoolboys, a pork butcher was sitting at his door when three little boys came up and asked for a night's lodging. He gave them supper and put them to bed, but chopped off their heads with his axe in the night as his supply of pork was running short. Just as he had finished packing them away in the pickling tub, St Nicholas came up and asked for bed and supper, and he wished to have for supper, he said, the three little boys in the pickling tub. Whereon the pork butcher confessed the murder, and St Nicholas restored the little boys to life. Also once upon a time a childless nobleman promised St Nicholas a gold cup if a son and heir should be born to him. The son and heir was born, the cup was bought, and the nobleman sailed for Myra to present it to the bishop. But it occurred to him *en route* that one of silver would be quite good enough, and he made up his mind to keep the gold cup. And one day the son and heir was on deck playing with the gold cup, and fell overboard with the cup in his hand. But he was saved by appeal to St Nicholas, who got the gold cup after all. All this appears on the font at Zedelghem ; where also the story of the pork butcher is told at length. At Winchester (169) the panel has three compartments, the central one shewing the pork butcher chopping off the heads of the three little boys in bed ; while on the left is seen St Nicholas and the son and heir with the cup ; and on the right a ship with the tiller under the steersman's arm, and two passengers holding their hands up in horror at the loss of the son and heir, who lies on his back at the bottom of the sea, cup in hand ; St Nicholas is saving him to the astonishment of three horizontal spectators. On the other panel is a Norman church with pier arcade, triforium, and clerestory, and a faithful rendering of hinges of Norman ironwork on the door. The nobleman is kneeling in gratitude to St Nicholas for the bags of gold ; on the left is his servant, hawk on fist. At Brighton (162) also is a sea piece. It probably refers to the story of the Greek goddess, Diana. She had a great temple at Myra, which St Nicholas persuaded the people to pull down. So Diana made an oil that, being lighted, would burn even stones and water, and depositing it in a little vase, she put on a nun's dress and put out to sea. There she met pilgrims sailing as for Myra, and accosted them, and asked them to take the vase as one of precious ointment to Myra church and anoint the walls with the ointment. But St Nicholas came sailing up and said, "Cast it into the sea." And behold there was a very great fire. At Brighton the nun is seen in the ship with the oil vase high up on the left ; left of the ship stands St Nicholas. On a mural painting on the east wall of the nave

Southrop

Southrop



Castle Rising

Hereford

Luppitt, East

Luppitt, North-West

Luppitt, North-East

at Padworth, Berks., is a full length portrait of St Nicholas, together with the miraculous resurrection of the three little boys.

Another favourite saint is St Michael, shewn on foot in combat with Satan, "that great dragon." This subject occurs nine times in Norman work (see plates in Keyser's *Tympana*). At St Nicholas, Ipswich, is an inscription shewing that it really is St Michael, and not St George. The latter occurs also in Norman sculpture, sometimes on horseback, sometimes on foot; later he is almost always shewn on horseback, to distinguish him from St Michael.

The ancient Scriptural symbolism of the vine and the branches is well seen in the fonts at Winchester and St Mary Bourne (170); the latter font has lost its four corner shafts. A symbolism very frequent in Byzantine sculpture shews two birds—in Byzantine work they are usually peacocks, emblems of immortality—pecking at a bunch of grapes, as at Winchester (169), or drinking out of a vase; the reference is to the Eucharist. At Winchester it almost seems as if the doves are shewn just before, during, and after participation in the sacred elements. The dove is not only the symbol of an innocent, harmless Christian life, but also of the Holy Ghost, and so of the Christian soul.

At Stanton Fitzwarren (174) is a late and beautiful font, richly ornamented by ten arched panels filled with figures—all excepting No. 2 are trampling on crouched figures at the foot: the inscriptions recording the names of the principal figures (eight of which represent Virtues) are cut on the arches of the openings, and those of the minor figures (eight of which are corresponding Vices) are on the ground of the panels:—

1. *Eclesia*—A crowned figure holding chalice and cross piercing a dragon - - - - - } *Serpen*[*s*?] *occiditur.*
2. *Cherubin*—A six-winged figure with sword standing on a block - - - - - }
3. *Largitas*—An armed figure with sword trampling on - - - - - - - - - } *Avaricia.*
4. *Humilitas*—An armed figure with club or mace holding a shield and trampling on - - } *Superbia.*
5. *Pietas*—An armed figure with sword and shield trampling on - - - - - - - - } *Discordia*[*s*?].
6. *Misericordia*—An armed figure with sword and target trampling on - - - - - } *Invidia.*

Stoke Canon

Morville

7. *Modestia*—An armed figure with sword and shield trampling on a crouched figure - } *Ebrietas.*

8. *Temperancia*—A figure with lance, shield, and banner trampling on - - - - - } *Luxuria.*

9. *Paciencia*—A figure with sword and target trampling on - - - - - - - } *Ira.*

10. *Pudicicia*—An armed figure trampling on - *Libido.**

A variant of this font is to be seen not far off at Southrop, Gloucestershire. Above each virtue, which is represented as an armed knight trampling on a vice, is its name; while the name of each vice is written backwards and vertically. In the panels illustrated (176) are shewn *Paciencia* flagellating *Ira*, and *Largitas* trampling on *Avaricia*; on the font are also shewn *Temperancia* and *Luxuria* on the right, and *Misericordia* and *Invidia* on the left. At Belton (174) is a font, probably of the thirteenth century, with remarkable sculptures, a fanciful interpretation of which was given by Bishop Trollope; four of the figures appear to represent the four minor Orders of the Church; one of them (not shewn) is ringing the bells. At Harpole (184) and Bridekirk (109) is highly complicated scrollwork, and a tree in the centre with a fierce beast on either side; this may be of Eastern inspiration, representing the Tree of Spiritual Life and Knowledge. This occurs also on the font at Haddenham, Bucks., and elsewhere at Dinton, Fritwell, Knook, Lathbury, Llanbadarn Fawr, Lullington, Moccas, Stratton, Swarkestone, Treneglos, Wordwell. The Tree is said to occur in Norman sculpture in thirty-one English churches, *e.g.*, Oxhill (141). At Eardisley (53) two knights are fighting, and one has pierced the other through the leg. Masks are very common. Usually they are placed at each corner of the bowl, as in many Cornish fonts; *e.g.*, Launceston (203) and Luppitt (178). At Castle Rising (177) there are three good faces on the eastern, and three bad ones on the western panel. More rarely they encircle the bowl, as at Berrington (136).

The lion is of common occurrence but of diverse import. He may generally be known by the ruff on his neck, *e.g.*, at Shobdon (54).† He may be the symbol of St Mark, as at Castle Frome (52). He may be a bad beast, as at Stafford (110) and, perhaps, Hereford (177); for the Devil goeth about like a roaring lion,

* From Mr C. E. Ponting's paper in the *Wilts Arch. and Nat. Hist. Magazine.*

† This church was pulled down and converted into an artificial "ruin" by the local squire to adorn his park.

Orleton

Wansford

seeking whom he may devour, of whom the Psalmist said, "My soul is among lions." But he may be a good beast and a symbol of Christ, who is the Lion of Judah; *e.g.*, on the pedestal of the font at Hazeboro', where above the head of each lion is a little stone tabernacle, showing what a saintly creature he is. One characteristic of the good lion is that he sleeps with his eyes open:

> "*Est leo sed custos, oculis quia dormit apertis;*
> *Templorum idcirco positus ante foras.*"

On the Eardisley font he has one eye shut and one eye open; therefore any interpretation of the story on that font which makes him a bad beast is mistaken. Here and there is a relic of Classical Mythology. At West Rounton a centaur with bow and arrow is shooting a man at short range; this creature appears also at Bishop Wilton, Stoke sub Hamdon, Darenth, Adel, and Kencott. At Luppitt (178) is a centaur carrying a spear, and with a big foliated tail, while in front are fearsome beasts facing one another with grinning jaws. Some of these may be figments of the imagination—"gorgons and hydras and chimæras dire"—more probably every one had a meaning to him who wrought it. Some no doubt are attempts to materialise the winged creatures of the Apocalypse and Ezekiel. Sometimes perhaps the representation is of nothing more than a hunting scene; *e.g.*, the lion hunt at Zedelghem (168), unless this be intended to symbolise the formidable nature of the contest of the spiritual warrior with powers of evil. One very common beast is a creature with a square forehead; perhaps he may be a wolf; it is depicted at South Wootton (192), Toftrees (193), Curdworth (132), Shernborne (frontispiece). Other strange beasts are seen at Chaddesley Corbett (55), Southampton (170), Topsham (186), and Ilam. At Cowlam the beast has a human head in his mouth; at Ilam (137) he grips another in his claw. At East Haddon (187) a man is gripping with each hand a huge goose-like creature. At Darenth (186) is a winged quadruped with a human face, whose tail a man grasps with his left hand, while he threatens to knock it on the head with a club in the other; the creature looks round astonished.

On several early fonts a salamander is represented. A salamander, inverted, is carved beneath the appendage of the Youlgreave font (64). Round the font of Salehurst, Sussex, is carved a cordon of salamanders. The salamander is emblematic of the virtue of the righteous man, which enables him to pass through the fires of temptation unhurt. For the Apostle

Harpole

Harpole

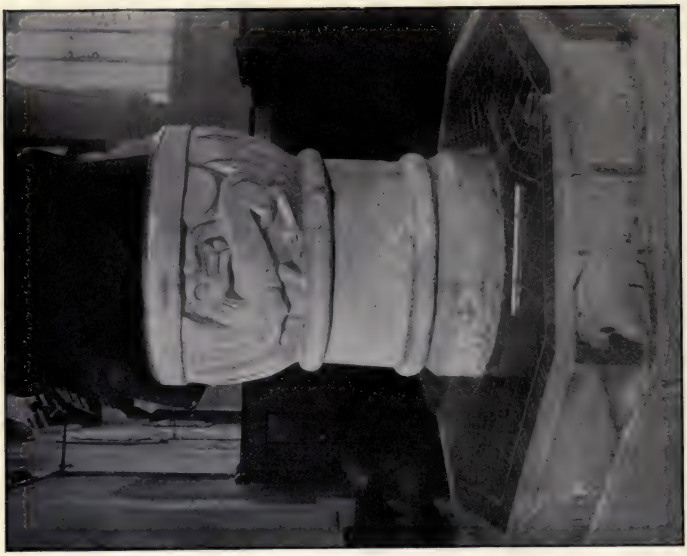
Paul saith: "Through faith they quenched the violence of fire"; and Isaiah saith of the just man: "When thou walkest through fire, thou shalt not be burned." Moreover, Ananias, Azarias, and Misael came forth from the burning fiery furnace with no smell of fire on their garments. How was this? It was supposed that they were clothed with a sort of spiritual asbestos. To this day certain tribes in Western China wear asbestos garments, and clean them by heating them red hot. This practice was well known to the mediæval zoologists; for one of them, Vincent de Beauvais, in the *Spectrum Naturale*, affirms that Pope Alexander III. had a tunic made of salamander skins, which, when dirty, was cleansed by being thrown into the fire instead of being put into the wash-tub. But why salamander skins? Because there actually does exist a small frog-like reptile with rows of tubercles on its sides, which secrete a milky poisonous fluid sufficient to extinguish a live coal and slightly to retard the action of fire. Applying their Bibles to the elucidation of botany and zoology, the savants arrived at the remarkable specimen of symbolism noticed above. Salamanders are said to occur * on fonts at Norton, Derbyshire; Haddenham, Bucks.; Sculthorpe, Norfolk; Bridekirk and Dearham, Cumberland; Winchester Cathedral; St Austell and Luxulyan, Cornwall; and Studham, Beds. In all the representations the legs are set far forward, and there is a single knot in the tail. The font at Ashford-in-the-Water is later than the rest, being of fourteenth century work, and of extraordinary design; the head of the salamander being represented emerging from one side of the bowl, while the tail with its single knot enters the bowl from the opposite side.

Quite a considerable number of fonts rest on animals. At Stafford (110) and Hereford (117) they are lions; at Elmley Castle (93) they are lacertine in character; others are shewn at Holdgate (54), Castle Frome (52), Crick (44), and Wiston, Suffolk. There are curious examples of the fourteenth century at Brixham, Devon; and of the fifteenth century at Laxfield (89) and West Drayton (256).†

At Locking (188) is an archaic bowl on modern supports; here also archaism does not spell antiquity; for the knights wear the flat-topped helmet that was in fashion in the last half of the twelfth century; *e.g.*, it is worn by the older effigies in the Temple Church, London. Their hands are locked together; by way of a pun, it has been suggested, on the

* In some of these, however, the creature may be a dragon and not a salamander at all.

† See illustrated paper by Mr J. Tavernor Perry in the *New Reliquary*, xi. 189.



Topsham

Darenth

East Haddon

East Haddon

Stone

Locking

name of the village; unfortunately for this ingenious explanation, the clasped hands also occur on the holy water stoup at Kilpeck (48), Herefordshire. It is to be noted that another Devonshire village, not far away, is named Loxton; and it has been suggested that both names refer to Lôk or Loké, the Scandinavian Vulcan or devil, whose symbol was the serpent, and whose worship may have been introduced by Scandinavians mining for lead in the Mendips.* Very strange and archaic also is the font at Stoke Canon (180). But its caryatides appear to wear the Locking type of helmet. Moreover, no one could have designed this type of font unless he was already familiar with the type supported on one central cylinder and four outer shafts, such as the font at Isle Abbots; a type which hardly appears before the middle of the twelfth century.

The font at Stone, Bucks. (188), has had a chequered history. Originally it was in the church of Hampstead Norris, Berks., but on the presentation of a new font in 1767 it was removed to the Rector's garden. Mr J. G. Akerman, Secretary to the Society of Antiquaries, London, who had married into the Rector's family, conveyed it to Kensington; later it travelled to a southern suburb of London; finally it was recognised, bought, and presented to Stone Church, the whitewash with which it was covered was scraped off, and it was supplied with a modern pedestal.†

The fonts at Brookland in Romney Marsh and Burnham Deepdale in Norfolk contain illustrations of the Months, copied no doubt from the MS. calendars at the beginning of the Psalters. The Brookland font is of lead (80) and contains the signs of the Zodiac as well as the Months. The two fonts are described by the Rev. G. M. Livett in *Archæologia Cantiana* as follows. The signs of the Zodiac at Brookland begin with March, and are thus inscribed:—Capricornus (by error for Aries), Taurus, Gemini, Cancer, Leo, Virgo, Libra, Scorpio, Sagutarius (*sic*), Capricornus, Aquarius, Pices (*sic*). The names of the months and the subjects, as set forth by Mr Livett, are as follows:—*Janvier*—two faced Janus seated at a table with Saxon drinking-horn and goblet, drinking the old year out and the new year in. *Fevrier*—a man seated by a fire, warming himself. *Mars*—a man pruning a vine. *Avril*—a bareheaded figure in a long robe, holding in each hand a sprouting branch; this refers to

* See paper by Rev. C. G. Ashwin read before the Somerset Archæological Society. I am indebted to Miss A. E. Gimingham for these notes about Locking.

† "Wanderings of a Church Font," in *Builder*, 25th July 1846; and *Records of Bucks.*, vi. 354 and ix. 193.

Burnham Deepdale

Burnham Deepdale

the Processions or Perambulation at Rogation tide, the *Gang-days* falling occasionally in April, though more often in May as it is represented at Burnham Deepdale. *Mai*—a knight on a palfrey with a hawk on his left fist. *Jvin*—a man mowing with a long-bladed scythe. *Jvillet*—a man working with a rake at the hay. *Avovt*—a man reaping with a sickle. *Setenbre*—a man threshing corn with a flail. *Vitovvre*—a man standing in a hooped vat and holding up a bunch of grapes. *Novenbre*—a swineherd holding aloft a hooked stick for beating oaks, and a pig feeding on the fallen acorns. *Decenbre*—a man with uplifted axe killing a pig. The subjects should be compared with those at Burnham Deepdale, which in some cases differ. The latter are described by Mr Livett as follows:—On the North side is *January*, a man carousing; *February*, a man warming himself; *March*, a man digging; *April*, a man pruning a plant. On the East side is *May*, a woman carrying a flag in the Processions at Rogation Tide; *June*, weeding; *July*, a man mowing; *August*, a man binding a sheaf. On the South side is *September*, a man threshing; *October*, a man barrelling wine; *November*, pigsticking; *December*, four people at a table spread for Christmas dinner. A sister font has been recently kicked out of the church of Warham All Saints, and is now part of a rockery and filled with ferns.*

Of all the Norman fonts the finest in design is the group in North-West Norfolk, comprising the fonts at Shernborne (frontispiece), Toftrees (193), Sculthorpe (197), and South Wootton (192), the work of a great, unknown, original genius. The font at Preston, Suffolk (198), seems to be a clumsy copy based on these. The characteristic features are the contrast of the circular basin and the square rim; the attachment of corner shafts to the bowl; the fine shadow effects produced by the projection of the rim beyond the faces of the bowl; the variation in the number of supports, and where the bowl has five supports, the fact that the central shaft is not thicker than the outer ones. Add to this the extraordinary richness and beauty of the interlacings, and at Sculthorpe the admirable figure sculpture, and one has a group of fonts unsurpassed in Europe. The font at Hunstanton (198) is plainly a thirteenth century version based on their design, omitting the Romanesque ornament, and substituting, as at Palgrave (92), plain circular panels to be filled probably with painted and gilded gesso or some such composition. The main group is no doubt quite late in the twelfth century; the interlacing work might be thought to be of earlier date, but devices composed of interlacing rings are of wide occurrence, and are

* See *Archæologia Cantiana*, xxvii. 255, and *Reliquary*, ix. 54.

South Wootton

Toftrees

2 B

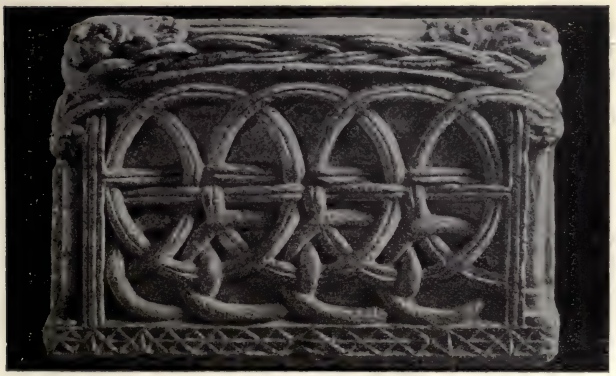
Toftrees

Toftrees

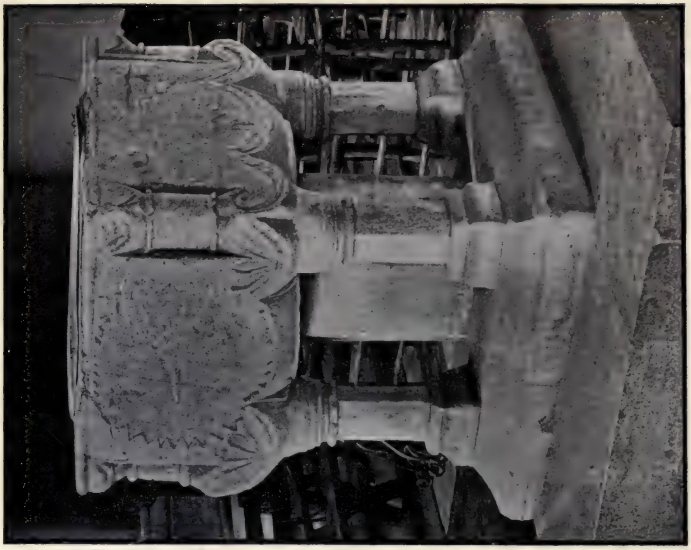
Toftrees

Sculthorpe

Sculthorpe



Sculthorpe



Hunstanton

Preston

often quite late in date; *e.g.*, the chessmen of walrus ivory from the Isle of Lewis now in the British Museum; Staffordshire Clog Almanacks; and mediæval flooring tiles; they were still in use as notarial signs in the seventeenth century.*

The group of Cornish fonts is quite *sui generis.* From the twelfth to the fifteenth century they have a physiognomy quite their own; moreover, to a considerable extent the design that

Roche

was in vogue in the twelfth century still survived in the fifteenth. One peculiarity was the employment of non-constructional shafts (page 45); *e.g.*, St Cuby (41); another the frequent employment of masks at the angles of the bowl; *e.g.*, Launceston (203); St Cuby (41), Bodmin (200); another is the frequency of the design illustrated from Altarnon (202). There are nine fonts with the design of a petalled circle flanked by a

* *New Reliquary*, viii. 123.

Bodmin, North

Bodmin, South-West

2 C

Bratton

Altarnon

serpent with two heads with extended jaws and forked tongues; and heads at the angles.* Of the Norman fonts the most magnificent is that at St Petroc's, Bodmin (200); there is a sister font at Roche (199). Almost the whole exterior at Bodmin is covered with vigorous and emblematic carving. On the south and west sides are flowers and stems interlacing in every direction. The design on the other sides is similar, but represents twisted and knotted serpents. At the base of the bowl are evil-looking lacertine monsters. The carving near the rim is cut clear away from the surface of the bowl, so that the

Launceston

hands may be placed between. It is inconceivable that such a "*tour de force*" of design and execution could have been produced before the thirteenth century.†

To the latter half of this century belongs a remarkable group of fonts.‡ All are of great size, and they are richly orna-

* *British Arch. Assoc. Journal* for 1901, p. 215.

† I am indebted to Mr W. H. Walford for photographs and particulars of this font. See also Dr Fryer in *New Reliquary*, viii. 96, and in the *Journal of the British Archæological Association* for 1901, p. 215; and Mr John Gatley in the *Antiquary*, xv. 19, on Cornish fonts.

‡ See J. Romilly Allen and Dean Kitchin in *British Arch. Assoc. Journal*, vol. 50.

mented. They vary in height from 3 feet 2 inches to 3 feet 6 inches ; the bowl varies in diameter from outside from 3 feet 3 inches to 3 feet 7 inches. All are supported on five legs, of which the central one is very massive. These fonts are composed of a bluish-black marble obtained in the quarries above the Scheldt above and below Tournai. The river provided easy carriage down to Ghent and Antwerp and the open sea. That

Lifton

in Winchester Cathedral has points of resemblance to the one at Zedelghem * near Bruges (168); both contain the same three subjects from the legendary life of St Nicholas of Myra, which was written down both in Old French and Old English about the middle of the twelfth century. The following are all "shop-made" fonts from Tournai. *In England*—Winchester

* For the Zedelghem and Winchester fonts see illustrated article by Mr J. Romilly Allen in *New Reliquary*, iv. 259.

Cathedral (169), East Meon (166), St Michael's, Southampton (170), St Mary Bourne (170); all these four are in the county of Hampshire, and the churches are in the patronage of the Bishop of Winchester; the probability is that they were all commissioned in the later years of the wealthy and generous Heny de Blois, Bishop of Winchester from 1129 to 1171, than whom "*nemo in rebus ecclesiasticis augendis vel decorandis sollicitior.*" Two more are in Lincolnshire; one, in the Cathedral (172), the other at Thornton Curtis, near the Humber. The seventh is at St Peter's, Ipswich. All these places are easily accessible by water. At Ringmore, Hants., is a font apparently copied by local workmen from one of the four Tournai fonts in the county. Tournai fonts are found in *France*, at Corbeny, Erlon, Lesquielles-Saint-Germain, Ribemont, Vermand and Laon Cathedral (Aisne); Montiéramey (Aube); Nordpeene, Neuf-Berquin, Gondrecourt (Nord); Saint Just, Breuil-le-Vert, Bury (Oise); Saint-Venant, Evain, Vimy (Pas-de-Calais), Saint Pierre de Montdidier, Berlancourt, la Neuville-sous-Corbie (Somme). In *Belgium* examples occur at Achènes, Deux-Acren, Flostoy, Gosnes, Hanzinne (now in Namur Museum), Hour, Huy, Lichterwelde, Russon, Termonde, Zedelghem. In *Germany* there are Tournai fonts at Zyfflich and Dülken Odilienberg.*

* Enlart's *Manuel*, 766.

CHAPTER XII

FONTS OF THE THIRTEENTH CENTURY

As was to be expected, a good deal of Romanesque design lingered on into Gothic days; and a considerable number of fonts have been noticed above, which in spite of the general Romanesque character of the design are nevertheless probably of late twelfth century or early thirteenth century date. To this period may be assigned such fonts as those at Oxhill (141), at East Haddon (187), Coleshill (163), Lifton (204), Eydon (55), because of the leaf scrolls; Hunstanton (198), Isle Abbots (32) and North Newbald (42), for their molded capitals; North Newbald (42) also for its engaged shafts; Stanton Fitzwarren (174) for its trefoiled arcading; Lustleigh (150) for its circle of detached marble shafts; Anstey (225) for its figure sculpture (mermen);* Stoodleigh (150) and St Cuby (41) for their elongated proportions and the shape of the bowl.

Coming now to fonts of characteristic Early Gothic design, we may divide them at once into two classes; (1) those of shell marble, usually from Purbeck in the Isle of Portland, Petworth in Sussex or Bethersden in Kent; to which must be added fonts in freestone which copy Purbeck design; and (2) other fonts in freestone.

The class of marble fonts has usually octagonal or square bowls of tabular type, which rest normally on five legs, as at Aldenham (207) and Battle (208); but on four legs, at Buxted (208); on nine legs, at Knapton (313) and St George Tombland, Norwich (309); on a pedestal, at Nassington (208). The best examples; *e.g.*, Buxted; have the typical molded capitals and bases of the thirteenth century. Sometimes the bowl is plain; normally it is ornamented with shallow arcading, which may be pointed, trefoiled or semicircular. These shell

* At St Peter's, Cambridge, is another font with mermen grasping their tails; illustrated in vol. iii. of the *Way Collection.*

marble fonts were immensely popular,* they are found scattered about the country in very great numbers, especially where they could be waterborne. Except in Kent and Sussex, where the local marble was more employed, they came in nearly all cases from Purbeck. One of the earliest examples of the employment of Purbeck marble is in the Norman house at Christchurch, Hampshire, by the river; for shafts it is employed in St Cross,

Aldenham

Winchester, *c.* 1160; and in Canterbury choir in 1175; the shafts for the Galilee were sent round by water to Durham *c.* 1180. There was a great factory at Purbeck of ready-made shafts, molded and floriated capitals, bases and annulets; the fonts now seen all over the country are also doubtless "shop-

* The fewness of the illustrations allotted to them may give an erroneous idea of their paucity; the fact is, they are so uniform in design that it was not worth while to illustrate many.

Buxted

Nassington

Battle

made." It is a startling change to such very plain and simple fonts as these from such extraordinarily rich examples as their immediate predecessors at Castle Frome, Toftrees, Stanton Fitzwarren and the like. But the elaboration of interlacings, rinceaux and figure sculpture all paled before the dazzling shininess of the polished Purbeck marble. Beauty of material was preferred to richness of design. It is not a mere conjecture to say so. There is still in existence a Latin poem describing ecstatically the Purbeck shafts of the thirteenth century work at Lincoln, which, says the writer, "dazzled the eyes like a looking-glass." It may be added that the grouping of four detached marble shafts at a distance round a central marble cylinder, which is seen in so many of these fonts, is precisely that of the piers in Chichester presbytery,* Boxgrove, and St Thomas, Portsmouth.

Fonts of the second or freestone class are much less frequent, but are more interesting because of their great diversity of design. The bowl is sometimes circular, as in the freestone fonts of Great Brington, Ogleworth (223), Bradley (214), Leiston (59), Barnack (213), Hayes (224), All Saints', Leicester (221), Peterborough (216), Iford (223), Catthorpe (220), Studham (212), Youlgreave (64). Sometimes it is square; as at Ashbury, Bosbury (215), St Giles', Oxford (222); sometimes octagonal, as at Stowe (42), Hadleigh (218), Standon (218), Gatton (219), Witcham (312); or hexagonal, as at Etchingham (219). There is also a curious and beautiful class of cup fonts (see page 51); *e.g.*, Shere (220), Eaton Bray (210), Leiston (59), and Michelmersh (221), and the similar fonts of Belaugh, Norfolk, and Leighton Buzzard, Bedford. The supports also vary much. Just as detached gave way to engaged shafts in the nave of Lincoln Minster, *c.* 1220, so the earlier fonts of the thirteenth century usually have detached shafts, while the later ones; *e.g.*, Ashbourne (214), where the church is dated 1241, Kniveton (44), Bradley (214), in Derbyshire, and Etchingham (219), Ogleworth (223), and Leiston (59) have the shafts engaged; the disposition of the shafts greatly resembles that of the piers of Exeter Cathedral. Some have pedestals; which may be massive, as at Great Brington and Tickencote (222); or low and slender, as at South Kilworth (215), Compton (215), Stanstead (50), Michelmersh (221), Studham (212). A delightful and original design is seen at Barnack (213); while at Chadsunt (90) a Norman bowl with some fragments of cable ornament rests upon reduplicated molded bases of the thirteenth century, not unlike the wooden bases at Ashby (74).

* Illustrated in *Gothic Architecture in England*, 245, 247, 249; see *ibid.*, 252, on the export of Purbeck shafting to Ireland.

Eaton Bray

In both classes of fonts the architectural features are those of Early Gothic art. Where *strings* occur, they are still usually semicircular, but much more refined and delicate than before; *e.g.*, at Studham (212), Ashbourne (214), Youlgreave (64). Both pointed and trefoiled arcading occurs. *Pointed arcading* is shewn at Knapton (313) and Nassington (208); *pointed trefoils* occur at Ashbourne (214), Kniveton (44), Buxted (208), and Leiston (59); and *round-headed trefoils* at Bradley (214): at Great Brington there are both. At Battle (208) there is a 'survival' of *semicircular arcading;* and of *intersecting arcading* at Tickencote (222). *Foliated capitals* are less common than molded.* In four examples the whole bowl of the font consists of one huge *foliated capital;* at South Kilworth (215) the angle has a tiny volute at which meets stalked sprays of conventional foliage; at Stanstead (50) the font has big corner volutes of Gothic type; at Compton (215) the volutes all but efface themselves; at Bosbury (215) they have disappeared altogether. Three sets of minor capitals exhibit the transition from the Romanesque to the Gothic treatment of foliage; *e.g.*, at Stow (42), Witcham (312), Shere (220); in the last the absence of a necking is remarkable. Then, with greater skill in design and in execution, we get the increasing perfection of the capitals at Gatton (219), Eaton Bray (210), and the base at Studham (212), where the capitals of the pier arcade are of the same perfect type. The capitals at Etchingham (219) are *c.* 1287, when the founder of the church died. At Michelmersh (221) *masks* are substituted for foliage. As to the *molded capitals*, they are sometimes quite rude or even non-existent; and when they are present, being small, they do not always have the characteristic feature of the undercut abacus; it is seen, however, at Leicester (221). At Eaton Bray (210) the rim of the bowl is treated as an abacus; at Tickencote (222) and Bradley (214) the string at the base of the bowl. Sometimes the base is omitted; where it occurs, the *molded base* has sometimes the water-holding molding, as at Shere (220), Eaton Bray (210), and Leicester (221).† Double rolls are common; *e.g.*, at Tickencote (222); and triple rolls; *e.g.*, at Oxford (222).‡ Now that the plinth is usually rounded, there is no room for the "*spur*," which therefore is not illustrated except in the font at

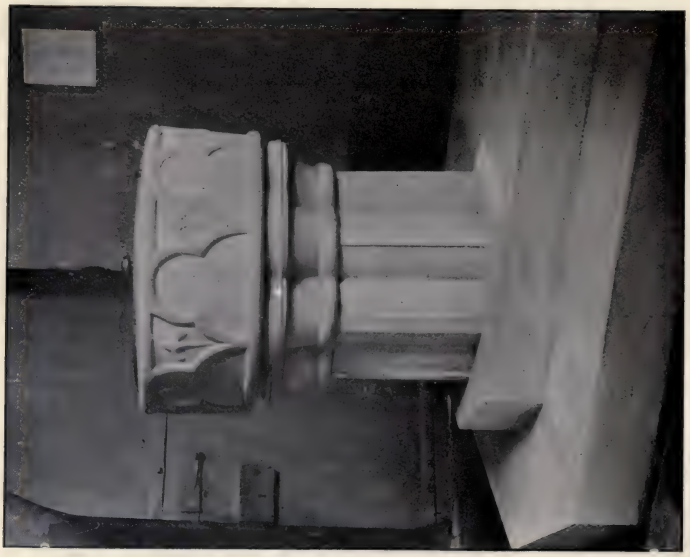
* For the moldings of the abacus and capital see illustrations in *Gothic Architecture in England*, pages 440, 685, 687, 689; for the foliated capitals see pages 422, 423, 424, 432.

† The shafts at Leicester are modern, but similar ones occur on the sister font at Burrough, Leicestershire; illustrated in Simpson's *Fonts*.

‡ For molded bases see the illustrations in *Gothic Architecture in England*, pages 448, 451, 687, 689, 695.

Studham

Barnack



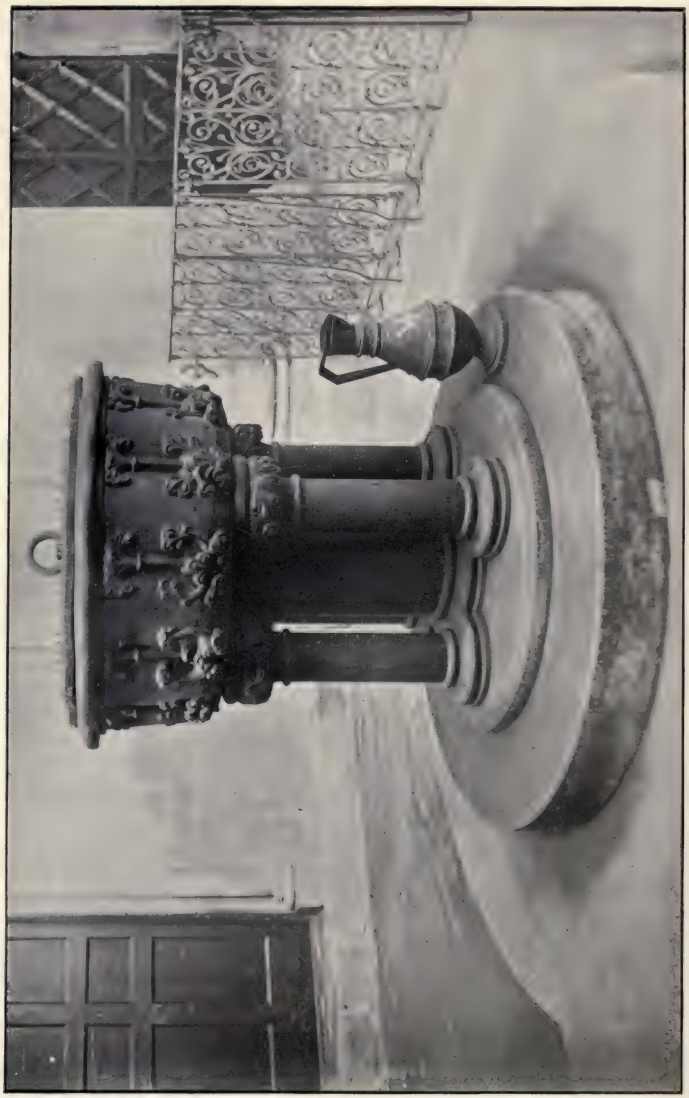
Bradley

Ashbourne

South Kilworth

Bosbury

Compton



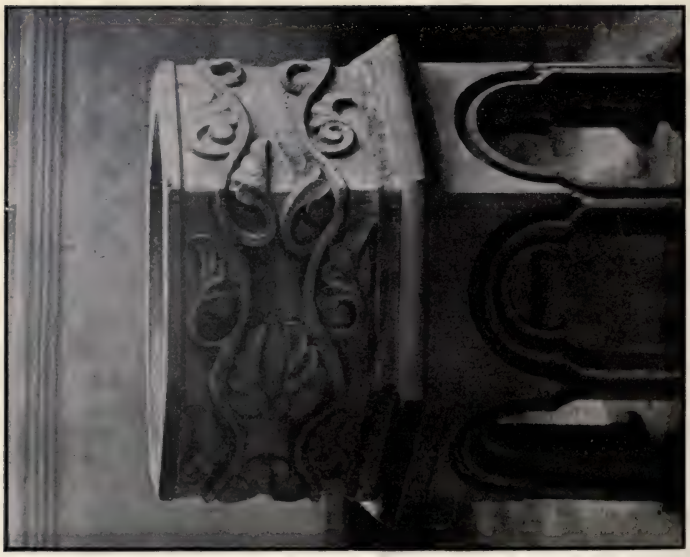
Peterborough

Stow (42), which may belong to the closing years of the twelfth century. *Broad fillets* pass down the massive engaged shafts of Ashbourne (214) and Bradley (214).

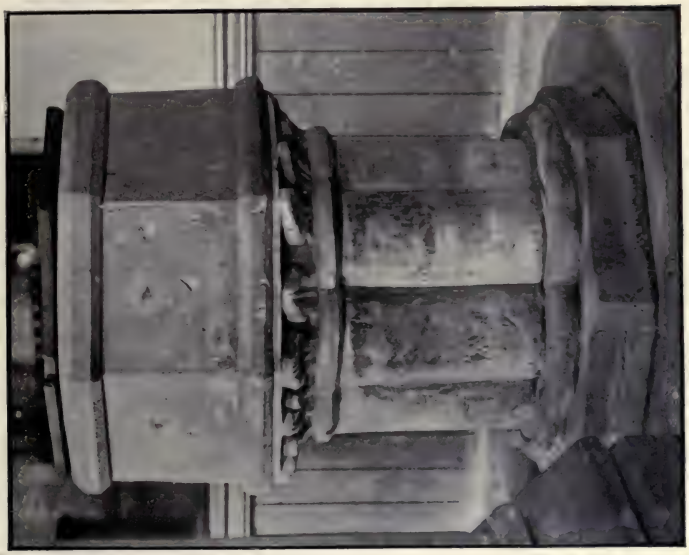
As to ornamental detail, the most striking fact is the economy in the use of any but architectural motifs. The vast apparatus of *Romanesque* ornament—billet, chevron, lozenge, saw tooth, herringbone, sunk star, imbrications, palmette, pellet, pearl, fret, bead and roll, cones, cat-head, &c.—is reduced to very modest proportions. *Nail head* and *tooth ornament* are sometimes applied to the font, for which, however, it is not well adapted; *e.g.*, Oxford (222), Ogleworth (223), Great Brington, Hexham (98), Tickencote (222). Detached sprigs of *foliated ornament* are employed with reserve at Ashbourne (214), Bradley (214), Michelmersh (221), Catthorpe (220), Youlgreave (64), Stow (42), Honiton (224), Peterborough (216). Of the favourite interlacings of Romanesque traces remain in the *continuous tendrils* of foliage at Barnack (213), Standon (218), Hayes (224), Leicester (221); at Studham (212) is an extraordinary "survival" of purely Romanesque scrollwork. At Hadleigh (218) is a band of "wind-blown" foliage. At Witcham (312) and Michelmersh (221) are *masks*. A few details may be added from examination of thirteenth century fonts in lead.

It is an astounding *volte de face* to turn from such fonts as those of Toftrees or Stanton Fitzwarren to the pure unadorned simplicity of Kniveton (44) and Leiston (59). It is but part of the great revulsion of taste which produced whole minsters like Beverley and Salisbury, relying in the internal elevation of pier arcade, triforium and clerestory on moldings alone, without the aid of one morsel of carved leaf. What are we to say of it? May we say that it was when the Continental influence of the Romanesque of Normandy at last had waned, that now only at length free from Norman trammels the Englishman was able to work out his artistic salvation in his own way in Gothic pure, simple, undefiled? Probably we should attribute a great share of the revolution in design to the masons of Purbeck. They worked in marble, not in freestone. Foliated capitals were by no means easy of execution in marble, though indeed, by the middle of the century, these also were executed for Ely choir; on the other hand moldings of all sorts could be executed easily with the lathe. Moreover the risk of damage to foliated ornament in course of transport to all the distant places to which the Purbeck work travelled, was very great; it was inevitable that the masons should prefer to design the fonts with as little ornament as possible other than shallow arcading on the bowl. When, however, applied ornament is eschewed, the proportions of an object

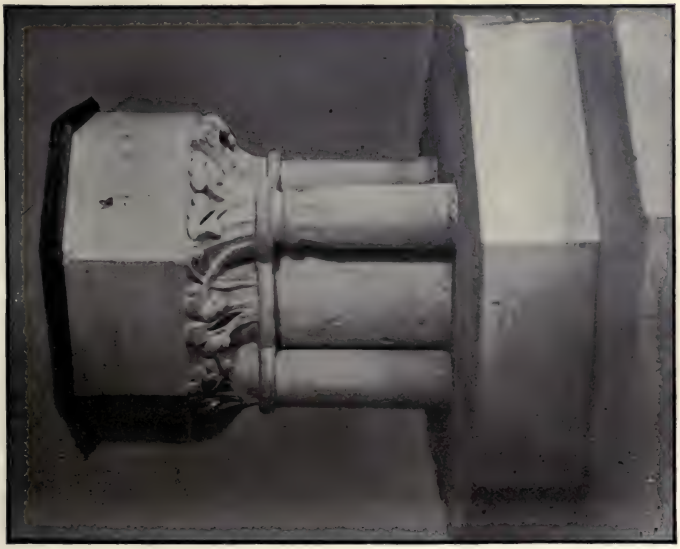
Hadleigh, Essex



Standon



Etchingham



Gatton

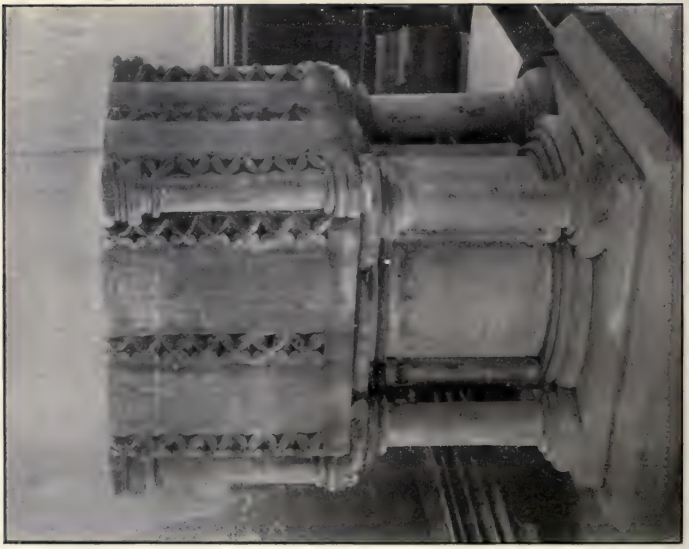
Catthorpe

Shere

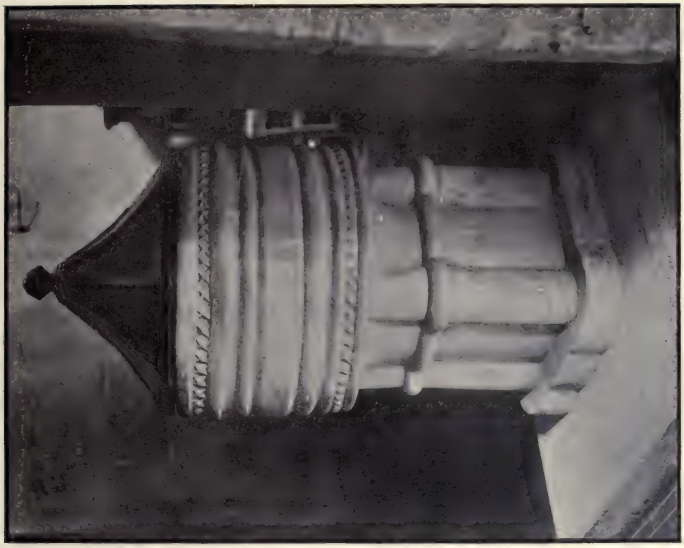
Michelmersh

All Saints', Leicester

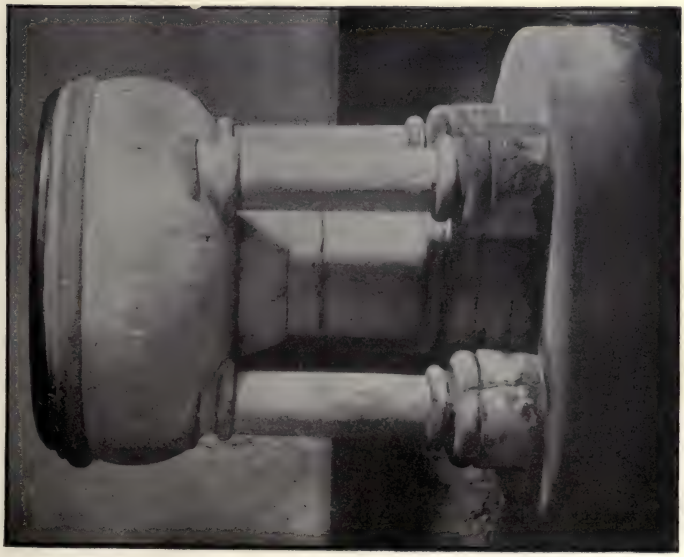
Tickencote



St Giles', Oxford



Ogleworth



Iford

Honiton Clyst

Hayes

Coleby

Torksey

are revealed. And so it came about that the Purbeck masons and all who followed their lead had to study above everything what is in design above and beyond everything else, "proportion, the very life blood of design." Such then is the explanation which may be offered of the remarkable fact that of the thirteenth century fonts illustrated, no less than eleven, Aldenham, Knapton, Ashby, Iford, Buxted, Leiston, Battle, Kniveton, St George Tombland, Norwich, Chadsunt, have nothing but molded ornament; while four more, Shere, Bosbury, Compton, Eaton Bray, have no foliated ornament except on their capitals. Even when other foliated ornament was introduced, it was employed as a rule with great restraint; *e.g.*, at Ashbourne (214), Bradley (214), Youlgreave (64), Ogleworth (223). Only in one of the examples illustrated, viz., Leicester (221), is there seen that vicious excess in ornament which had marked most of the work of the later twelfth century and which was to return once more, and to stay, in the fourteenth, fifteenth and sixteenth centuries. The thirteenth century was the golden age of font design in the comparatively few examples executed in freestone.

Anstey

Hadleigh, Suffolk

CHAPTER XIII

FONTS OF THE FOURTEENTH CENTURY

By the end of the thirteenth century or a little earlier English art entered on one of its most brilliant periods. Gothic design was perfected; at the same time to a large extent it was standardised. Already, under the influence of the Purbeck masons, this had been the case with font design in marble. Now, however, this material went out of fashion; not only for fonts, but for shafts, capitals, bands, bases, strings; the marble set in position in the early years of the thirteenth century had by this time no doubt lost its polish, and its face had begun to decay and peel away; builders went back to the good old freestone. The freestone design of the thirteenth century fonts had escaped standardisation; nothing could be more absolutely divergent and original in design than such examples as those at Eaton Bray, Studham, Michelmersh, Barnack. In the fourteenth century the font designers were tending towards one common goal. Take for instance the supports. Of all the examples illustrated only three, Lowdham (232), Shilton (93), and Newick (228), retain shafts, whether detached or engaged. Again, the circular and the square bowls, both of which were common in the thirteenth century, have alike become rare; only one circular font is illustrated, viz., Burford (239), and only two, Newick (228) and Shilton (93), are square; and the latter is probably a Norman bowl recut. Public opinion is nearly unanimous as to the shape of the bowl; it is to be a polygon, usually an octagon. It is agreed that the fourteenth century font ought to be one with a polygonal bowl raised on a polygonal pedestal or that it should be a polygonal unmounted font; the former type had the greater vogue. Moreover it was a period of lavish ornament; the simplicity and restraint of the thirteenth century had completely gone out of fashion; rich detail was lavished on every inch of the sedilia, the Easter sepulchre, the monument, the stallwork; and rich detail was employed, where it could be afforded, with equal

Lapworth

Wootton Wawen

Newick

Brailes

profusion on the font. There was a marked family resemblance in the whole of the work done in the first half of the fourteenth century. Rich and profuse as the ornament frequently was, however, it was employed with exquisite taste. The fonts at Hull (238), Hitchin (235), Fishlake (234), are perfected specimens of the richer design. Some of this superb design overlaps the fifteenth century, especially in the Eastern Counties, where fourteenth century art lingered long.

In designing the bowl of the pedestal font, which normally was octagonal, the first question was how best to treat its eight faces. In the preceding century a common answer had been—fill them with arcading. But the world had had enough of arcading and wanted a change. Different treatments suggested themselves. In a poor village the faces might be left plain, as at Lapworth (228). At Brailes (228),* Offley (230), and Ewerby (90), Goadby Marwood, Haydor and Carlton Scroope, the extraordinary course was adopted of filling the faces with specimens of the diversified window tracery of the day; which is also seen sometimes on the sides of tabular tombs. By far the most favoured device was to employ the niche. At this time the niche rioted all over the church; on the walls and piers, on the tombs, on the sedilia, the aumbry, and the Easter sepulchre, the stallwork and the screens, the brasses and the stained glass. Two favourite types of niche were in vogue. The one, which appeared late in the thirteenth century, was a straight-sided pediment, richly crocketed and cusped, and crowned with a foliated finial; fine examples of it occur in the monuments of Bishop Aquablanca at Hereford, Aymer de Valence at Westminster, and those of the Alards and the sedilia at Winchelsea; and, in woodwork, in the screens of St Mary's Hospital, Chichester, and St Margaret, Lynn. To this type belong the fonts at Lowdham (232), Patrington (230), and that at Wickham Market (232), to which there is a parallel in another Suffolk font at Wortham (232), and that at St Peter's, Northampton (232). But the most popular of all novelties was a new arch, the ogee; which, coming in tentatively in the Eleanor crosses and Winchelsea choir in the last quarter of the thirteenth century, entered the window tracery *c.* 1310. For about forty years after this there was a furore for it; people could not have too much of the ogee arch any more than of the ogee curve, which was introduced into the bulbous foliage of the capital, the crocket, the finial, and the diaper, and the moldings of capital, base, arch,

* The date of this Brailes font is fixed at *c.* 1330 by the trails of ball-flower. The diaper at Ewerby may be paralleled by that in the Lavatory of Lincoln Minster.

Offley

Patrington

parapet, string course, set-off, and ground course. Nor, though used with greater frequency up to 1349 than afterwards, did the ogee arch ever leave Gothic architecture again.* In simpler examples the ogee niche may assume a homely form, as at Newick (228), Poynings (236), and Dersingham (282); but as time went on, it was worked with increasing richness so far as means allowed; as will be seen at once by examining the sequence from Bloxham (236) to Howden (237), Rattlesden (237), Hedon (238) and Hull (238). In all these the niche is purely decorative; it is untenanted. But soon every niche in the font is tenanted, each with its little saint or with the representation of some Scriptural scene, as at Burford (239), Tysoe (239),† Hitchin (235), and Fishlake (234). The work it is true in some of these later ones was done in the fifteenth century, but it is informed by the inspiration of fourteenth century design. Nor is the exuberance of detail confined to the bowl; it soon extends to the pedestal. In a few instances, indeed, the pedestal is left plain; viz., Lowdham (232), Lapworth (228), Brailes (228), Newick (228), but it tends to receive rich decorative treatment. One curious experiment at this time, by no means a success, is to curve inwardly the shafts of the pedestal; *e.g.*, at Howden (237) and St Mary Magdalen, Oxford (236).‡ In the later fonts the pedestal is wholly surrounded with cusped rectangular panels; *e.g.*, as at Stannion (236), where the bowl also is similarly treated; or as at Wickham Market (232), Rattlesden (237), and Fishlake (234). Most original and most successful is the font at Hitchin (235), where bowl and pedestal are brought into organic relation, the canopies of each niche being placed on the bowl, while the niches themselves are worked on the pedestal, which is considerably thickened to receive them. It may have been the desire to get niche room that caused so many to prefer the archaic tub form of font; its value is, however, only fully recognised at Patrington (230), Tysoe (239), and Burford (239);§ elsewhere its niches being tenantless. It is at this period also that the buttress is converted into an ornamental appendage to the font; it is introduced clumsily at Stannion (236) and not quite satisfactorily at St Peter's, Northampton (232). At Patrington (230) it becomes a veritable facsimile of a panelled

* For the characteristic ornament and moldings of the period see *Gothic Architecture in England*, pages 83-87, 126-133, 437, 445, 691, 697.

† At Tysoe is seen in front St Catharine holding her wheel.

‡ The aisle to which this font belongs was rebuilt by Edward III. in 1337.

§ Other tub fonts are at Noseley, Leicester; Leckhamstead, Bucks.; Exton, Rutland; and Carlton Scroope, Haydor, and Heckingham, Lincoln.

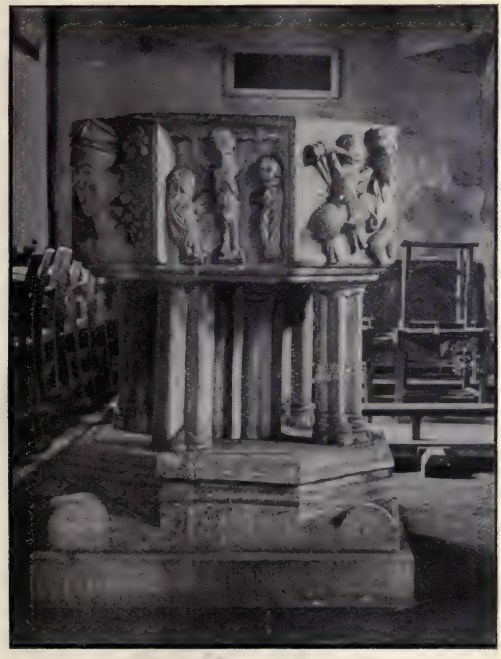
Lowdham

Wortham

Wickham Market

Northampton

wall-buttress with crocketed gablet; at Bloxham (236) and Rattlesden (237) it duly terminates in crocketed and finialed pinnacle; at Tysoe (239) it is like nothing in the world; at Hull (238) one is surprised to see a central cylinder peeping through a forest of tiny buttresses (the Hull font is probably *c.* 1390); at Hitchin (235) it is *hors concours.* At Stannion (236) and Rattlesden (237) the employment of battlements decoratively is another proof of the late date of the work; as also are the



Lostwithiel

supermullions in the tracery round the lower parts of the fonts at Rattlesden and St Peter, Northampton (232). At Rattlesden the head-dresses also point to a date late in the fourteenth century. A characteristic design in Warwickshire; *e.g.*, Wootton Wawen (228)* and Lapworth (228) has corbelled heads projecting

* The moldings of the font at Wootten Wawen are rather peculiar, and are so shallow that, when compared with those at Lapworth, one suspects fifteenth century work.—F. T. S. H.

Fishlake

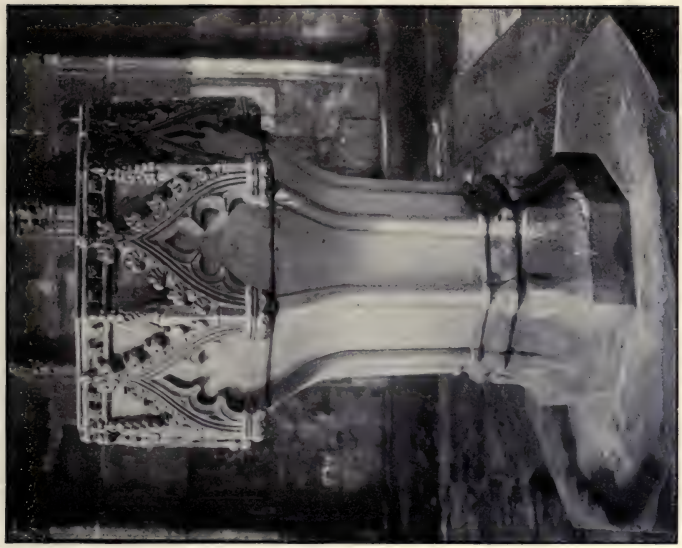
Hitchin

Poynings

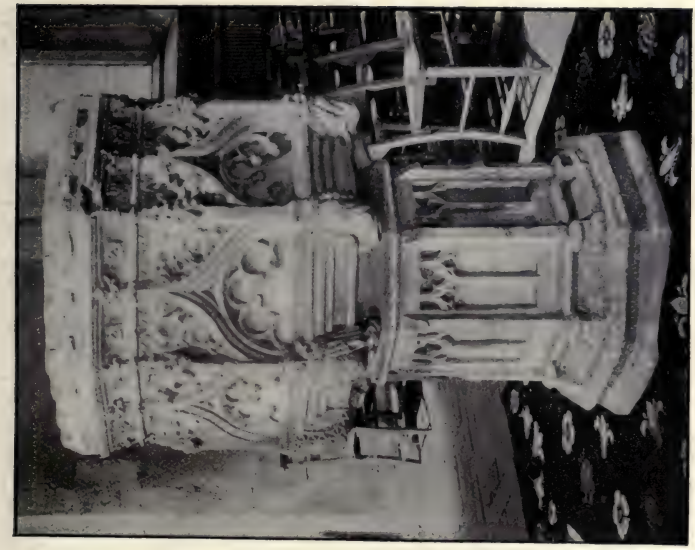
Bloxham

St Mary Magdalen, Oxford

Stannion

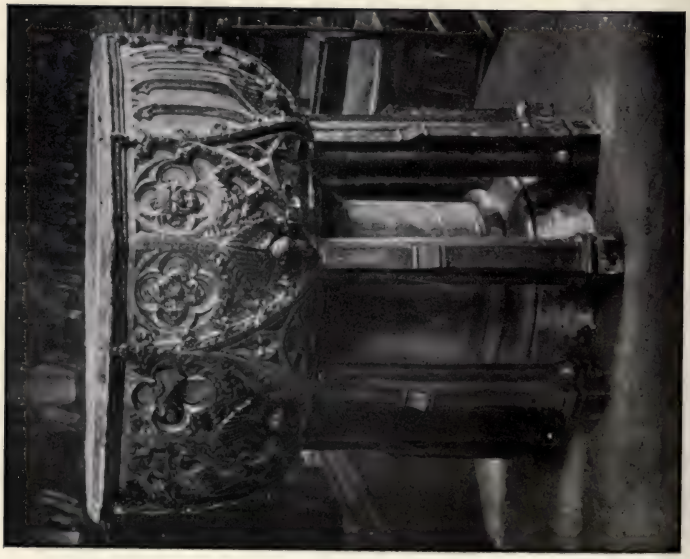


Howden



Rattlesden

Hedon



Holy Trinity, Hull

Burford

Tysoe

from the base of the bowl; it is found sporadically up and down the Midlands. Other examples in Warwickshire are at Snitterfield, Aston-Cantlow, and Weston under Weatherley.*

Traces of painting remained on fonts at Wolston, Warwickshire (*c.* 1320), and at Wickham Market, Suffolk, about the same period,† but have been scraped off.

The remarkable font in Holy Trinity, Hull (238), has been described as composed of stalagmite; but it is certainly a coralloid marble, *i.e.*, one containing distinct coral fossils.‡ Stalagmite fonts are reported also from Nicholaston and Reynoldston in Gower.

At Lostwithiel, Cornwall (233), is a very strange font. From the fact that the bowl rests on five supports and from the moldings of the base, it may be early in the fourteenth century. But the character of the sculpture and the mixture of sacred and profane subjects, combined with the retrogressive nature of font design in Cornwall at all times, make a later date feasible and even probable. Facing east is seen the Rood with its Mary and John; on the right is a huntsman blowing his horn and a dog running in front; on the left is the head of a mitred bishop or abbot with foliage issuing from the ears and mouth. On the corresponding panel (not seen in the photograph) is a grotesque head with snakes whose heads dangle above each ear.

* Note by Mr F. T. S. Houghton.
† Keyser's *List*, lxiii.
‡ Note by Mr Crofts.

CHAPTER XIV

FONTS OF THE FIFTEENTH AND EARLY SIXTEENTH CENTURY

FROM the latter part of the fourteenth century up to the Dissolution onward a vast number of fonts were remade: many of which are simple and plain, such as Brancaster (282) and Pilton (300), while others are the most magnificent examples which we possess, such as Hadleigh, Stoke by Nayland,* and the series of fonts on which is depicted the administration of the Seven Sacraments. As to design, the first thing noteworthy is that the tendency to copy and plagiarise which was noted in the fourteenth century is still more pronounced; and as there is less of freshness and originality, there is consequently less of interest. When a man hits on a good thing in design, whether it be a Seven Sacraments font, or another typical East Anglian type, *e.g.*, that at Snape (245), the neighbouring parishes seem to have given their mason instructions to make a copy of it; or, as in the case of some screens,† to produce work which shall be a blend of two or three others. In the fourteenth century the types of font had practically been reduced to two, the pedestal font and the tub font. Now, though examples of the latter were still produced, *e.g.*, at Bradfield, Lindfield, Penshurst, Pitminster and Carfax, Oxford, the pedestal font was practically the accepted type for the whole country. So again the octagonal form of bowl also became normal. For the most part, experiment ceased; people preferred to accept convention; then as now it was easier to be like other people than to be oneself.

The main field for design lay in the rectangular panels of the bowl. These are separated at St James, Taunton (256), merely

* This font bears on the front step the *rose en soleil*, the Yorkist badge assumed by Edward IV. after the battle of Mortimer's Cross in 1461.

† See *Screens and Galleries*, 41.

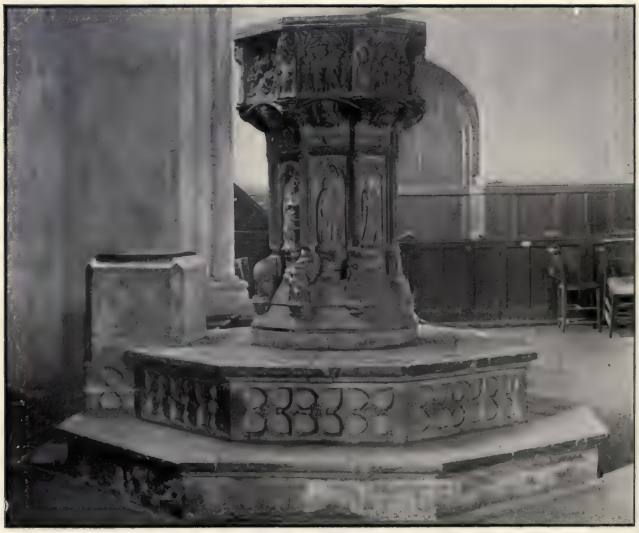
Walsoken

New Walsingham

Badingham

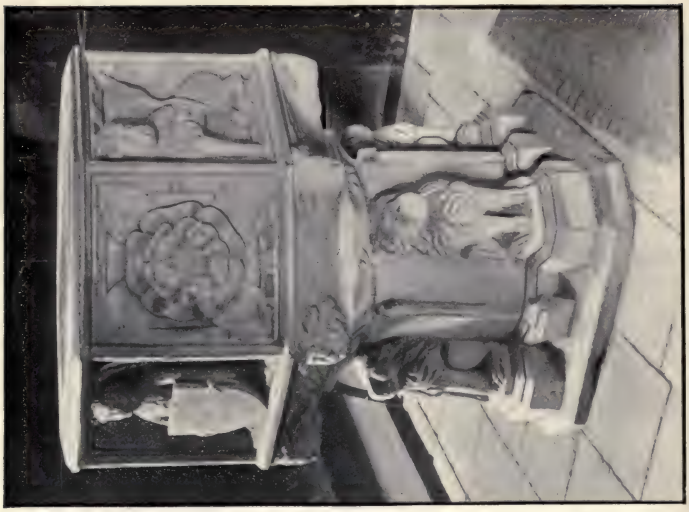
Snape

Westhall

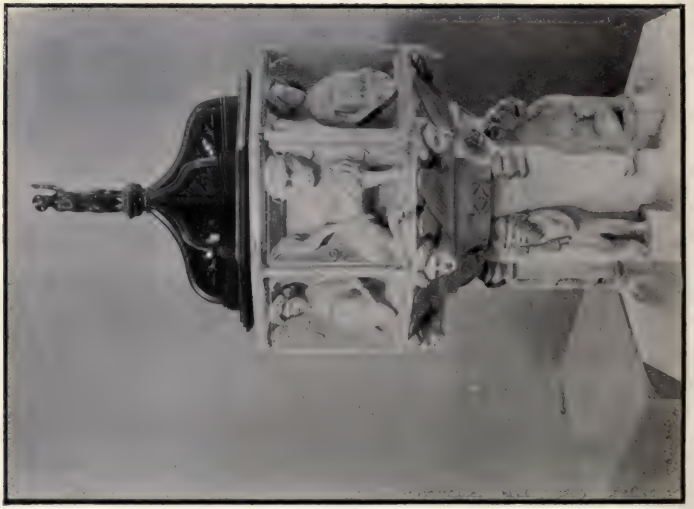


East Dereham

by a chamfered shaft; usually this is rounded, as at Yaxham (251), Cromer, Bygrave, Hadleigh, Saxmundham, Aylsham, Oulton; at Stalham (258) and Stoke by Nayland (250) each panel is surrounded by a molded frame; at Fakenham (258) the shaft receives a good molded capital and base; at Badingham (244), Snape (245), Walsoken (242), West Drayton (256), and Laxfield (89) it becomes a buttress carrying a crocketed pinnacle; this gives way at Walsingham (243) to a niche carrying a pinnacle; and at Dereham (246) to a niche with overhanging canopy enshrining a tiny saint. Where the panel is occupied by a figure, or a figure scene, or shields, or emblems, these may occupy the whole space, as at Stoke by Nayland, Saxmundham, Aylsham, Snape, Stalham, Taunton St James, West Drayton, Fakenham, Bygrave, Oulton; or, taking a hint from the oak stalls, above the heads of the figures may be set delicate tabernacles in stone, as at Badingham (244) and Laxfield (89); or they may be conceived as standing beneath some lierne vault of a Norwich or Gloucester choir, as at Walsoken (242), Walsingham (243), and Dereham (246). At Stalham (258) the ribs of a lierne vault are utilised to bring into relation pedestal and bowl. The faces of the bowl are variously filled; usually with a single figure; sometimes, as at Stalham, with two. At Docking, Norfolk, on the bowl the four Latin Doctors alternate with the four Evangelists, and at the foot of the bowl are the symbols of each Evangelist. The reintroduction of so much figure sculpture, which had been greatly in fashion in the twelfth century, but had been almost wholly dropped in the two following centuries, is one of the most notable characteristics of the late Gothic font. It is on a par with the great abundance of painted saints on the screens, of alabaster figure scenes on "tables," and of "storied" stained glass. Its motif no doubt was more religious than artistic; it was an attempt to make intelligible and vivid to all the great realities of the Scriptures and of the histories of the saints and martyrs and doctors of the Church. Where figure sculpture is not attempted, the whole panel may take the form of a niche, as at Hadleigh (226), a most charming design, which but for the miniature vaults, the battlements and the band of angels (a modern reproduction) might well be fourteenth century work. In the sister fonts of Cromer (251) and Yaxham (251) only the canopies of the niches are employed, set against unmeaning rectangular panelling. In the best examples equal care is bestowed on the pedestal. At Laxfield (89) it receives exceptional treatment, being low and molded; the lowness of the pedestal being made up for by the height of the steps. At Westhall (246), Trunch (293), St James, Taunton (256),



Oulton

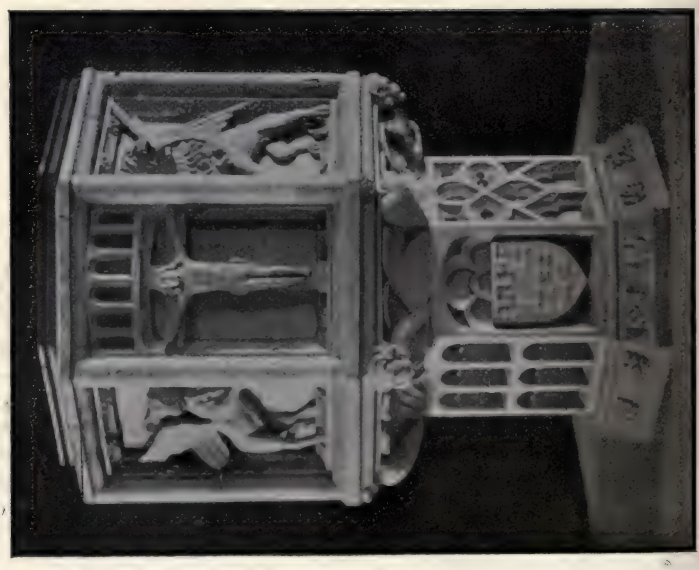


Saxmundham

Aylsham (250), and Fakenham (258) there is panelling more or less ornamented; at Cromer (251) and Yaxham (251) are two tiers of square flowers; at Broughton-Sulney, Notts., and Cothelstone, Somerset (32), the pedestal, and at St Mary's, Nottingham, the bowl repeat the rectilinear window-tracery of the day just as Brailes, Offley, and Ewerby had repeated the curvilinear tracery of the early fourteenth century; at West Drayton, Broadhembury,* and Queen's Camel the pedestal is hollowed, leaving only buttresses, as at West Drayton (256), or rectangular supports, as at Broadhembury (254) and Queen's Camel (254). At Irstead (251), Snape (245), Saxmundham (248), Oulton (248) the pedestal is surrounded by four or eight figures; at Stalham (258), Walsoken (242), and Walsingham (243) each figure, and at Badingham (244) a whole-figure group is framed within a niche. Even more complex designs abound; *e.g.*, at Dereham (246), not only are figures ensconced in niches of the pedestal, but other tiny figures, saints alternating with lions, are seated round its base. The pedestal at New Walsingham is ornamented with representations of the four Evangelists, the four Living Creatures, and the four Latin Fathers of the Church. The sumptuous design at Stalham (258) may be compared with those at All Saints and at St James, Norwich; where there are eight saints on the pedestal and two on each of the eight faces of the bowl. Round the pedestal at Docking there are eight female saints; among them are St Catharine with sword and wheel; St Dorothea with pincers; St Margaret with spear and dragon; St Mary Magdalen with vase and long hair. Nor is this all. In the best examples there is yet another band of ornament intermediate between and serving as a transition between enriched pedestal and enriched bowl. At Fakenham (258) it is represented by moldings; at Stalham (258) and Badingham (244) it is a mimic vault; at Taunton (256) and West Drayton (256) it takes the form of foliage; the commonest device is that of an encircling band of angels; as at Hadleigh (226), Walsingham (243), Stoke by Nayland (250), Aylsham (250), Dereham (246), Walsoken (242), Oulton (248), Irstead (251); while at Saxmundham (248) and Snape (245) there are two bands; one of angels and one of flowers. The band of angels is a favourite motif in Somerset. At West Drayton (256) it is exchanged for a strange band of grotesques and flowers of fourteenth century character. The base also may be nicely molded, as at Cromer (251), or have a band of

* Miss A. E. Gimingham suggests that it is possible that the figure in front may be St Aldhelm, who leaned on his ashen staff through so long a sermon that the staff took root and blossomed in his hand.

Stoke by Nayland



Aylsham

Cromer

Yaxham

St Buryan

Irstead

flowers, as at Snape (245), Aylsham (250), Hadleigh (226) and Stalham (258); or be lettered with the names of the donors of the font, as at Walsoken (242). Even the faces of the steps are frequently enriched with ornament. At Stoke by Nayland (250) are shields with what are probably the bearings of the donor; at Dereham (246) are foliated quatrefoils; at Yaxham (251) quatrefoils inscribed in a circle; at Snape (245) quatrefoils in-

Bygrave

scribed in a square; at Walsingham (243) and Laxfield (89) cross-barred oblongs; at Stalham (258) Catharine wheels. The present dedication of Stalham is to St Mary; but in many cases older dedications were abandoned in her favour. The fact that there is a public house in the village called the "Catharine Wheel"* also indicates that if Stalham Church was not dedicated to St Catharine, there was in it an important altar or

* As noted by Rev. T. N. Baxter.

light in her honour. Now that the towering Doom with its Mary and John has been hacked down and the brilliant stained glass of the windows has been destroyed, the most imposing feature left in the great churches of the Eastern Counties is the lofty-platformed font.

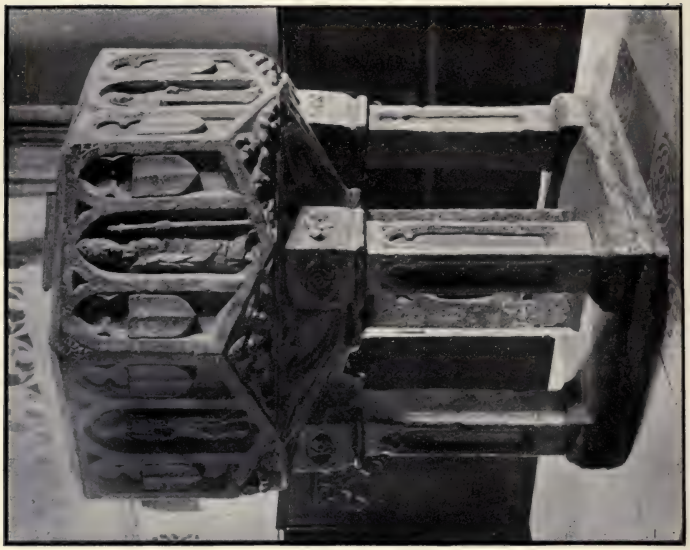
The Instruments of the Passion were very frequently represented on the panels of the bowl. They occur, together with elaborate heraldry, at Fakenham (258);* sometimes they occupy every panel of the bowl, as at Bygrave, Herts. (252), and St Clement's, Hastings. The Holy Trinity is illustrated from Stalham (262); the Dove is barely visible; its beak points upwards, and it overshadows the head of the Crucified with its wings.† The corresponding panel on the west represents Our Lord's Baptism; the remaining six panels contain each two Apostles. The Crucifixion is shewn from Aylsham (250), St James, Taunton (256), and West Drayton (256). At Northfleet, Kent (262), is seen the Baptism of Christ, with the dove and the Manus Dei to the left; the next panel to the right has the Agnus Dei. In the next panel (262) Christ rises from the grave, holding in His left hand a cross and banner; this may be the resurrection banner expressive of victory over death; it is usually pure white, very long, and has a red cross on it; *e.g.*, in Fra Angelico's picture in the National Gallery of Christ in glory surrounded by saints and angels. The next panel to the left shews a chalice within which is the Sacred Host surrounded by rays of glory, from the midst of which rises Our Lord; this occurs also at Stanway, Essex. At Irstead, Norfolk (251), is the Vernicle of St Veronica—the handkerchief with the miraculous print of Our Lord's face—and cruciferous nimbus; this occurs also at St Osyth, Essex.

Many of the fonts of this period shew traces of rich colour. It was the custom, however, of the Post-Reformation churchwarden to whitewash the font or to daub it sky-blue, or to paint it to look like marble; at "restorations" this has been scraped away, and almost always the original painting with it. Remains of rich gilding and varied colouring may still be seen on the fonts of Brooke, East Dereham, Gresham, Loddon, New Walsingham and Great Witchingham, Norfolk; and at Gorleston, Westhall and Woodbridge, Suffolk.

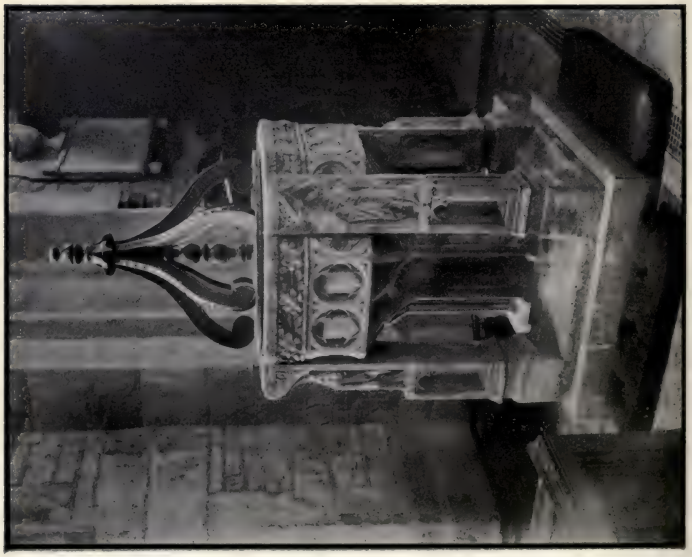
The Cornish fonts form a class apart. Among the materials employed in them are granite, elvan, marble, Caen stone, syenite,

* On this font are the arms of John of Gaunt, who died in 1399. On the whole it seems to be an example rather of late fourteenth than of fifteenth century design.

† Another representation occurs at Snape.



Broadhembury

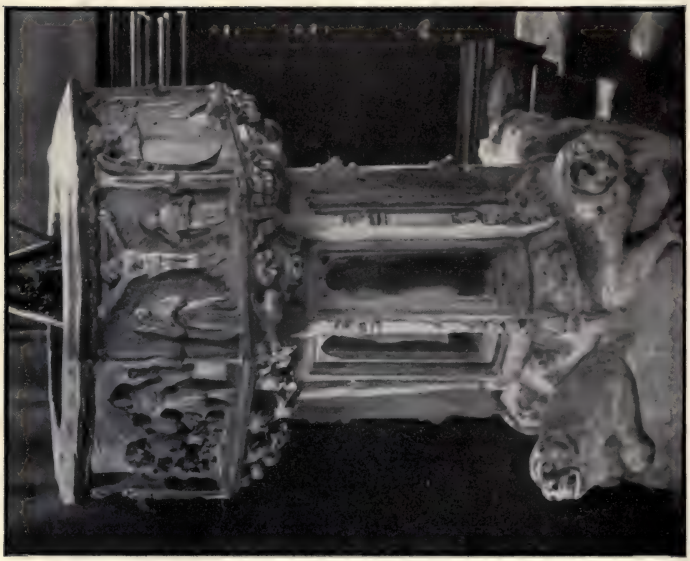


Queen's Camel

sandstone, and local stones of great merit named polyphant, catacleuse, serpentine, Pentewan, green Tintagel, and the porcelain stone of St Stephen's, with occasionally native porphyry.* The most striking feature about them is their great conservatism of design, twelfth century forms and ornament persisting till the fifteenth century or later and deceiving many into attributing to them far too early a date; *e.g.*, the Norman cable ornament is still employed. The font at St Goran has the cable ornament and its shafts have for bases Norman cushion capitals inverted; yet the quatrefoils and the heraldry shew that it is fifteenth century work; other fonts of retrogressive design are those at St Neots and Boconnoc. These fonts also, and the South-Western fonts generally, frequently retain the five legs which were common in the twelfth and thirteenth century, but which were now out of fashion elsewhere; *e.g.*, Broadhembury (254). Even the peculiar twelfth century type with non-constructional legs at the corners (page 45) is still in use; *e.g.*, at Queen's Camel, Somerset (254), where the corner legs are charmingly hollowed into niches. Other fine fonts of this type are at Bradford Abbas and Winterbourne-Whitchurch, Dorset.

Two groups of fonts deserve separate mention; both are specially East Anglian. The first is of a pattern on the same general lines, but varying much in details, according to the wealth and generosity or the reverse of the parish. The essentials of the design are the arrangement on the panels of the bowl of shields, Tudor roses, the symbols of the Evangelists or demi-angels: while round the pedestal stand (not in niches) lions, "woodhouses," angels, kings, queens or saints. The shields were often left blank, either to be painted or to be carved with the arms of the donor of the font; sometimes they bear the instruments of the Passion. The "woodhouse," *e.g.*, at Saxmundham (248), is a hairy savage with a club, who appears in heraldry also. The "savage man" lives in the deserts of India and has one horn in the middle of his forehead. He lives in high trees on account of the serpents, dragons, bears, and lions which abound in those parts. He is naked, except he has killed a lion, when he uses the skin as a garment;† hence he is represented as a hairy man. The Evangelists are represented, Matthew by an angel, Mark by a lion, *e.g.*, Saxmundham (248) and Oulton (248), Luke by an ox, as at Aylsham (250), John by an eagle. In the richer examples there is a band of angels at the base of the bowl. If a parish was small and poor, its font bowl might

* *Antiquary*, xv. 19.
† *Early Christian Symbolism*, 362.



West Drayton

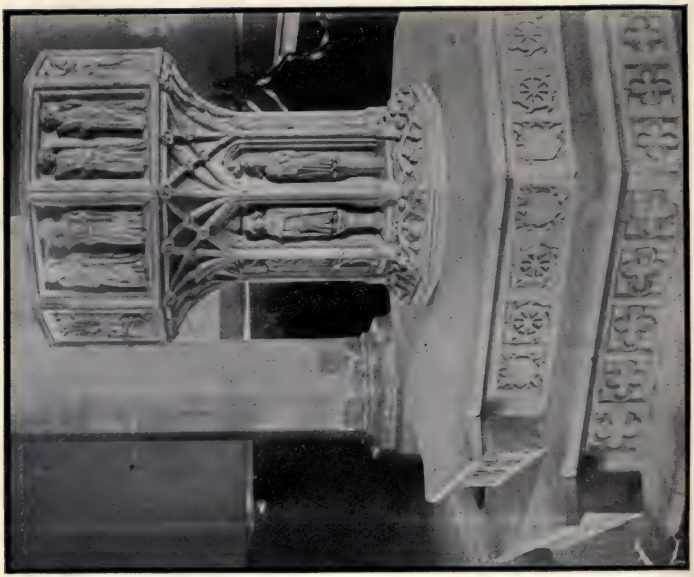
St James', Taunton

alternate blank shields with Tudor roses; a richer parish might alternate Tudor roses with the Evangelistic symbols, as at Oulton (248); or might afford to have the Evangelistic emblems alternating with angels, who sometimes bear the instruments of the Passion, as at Saxmundham (248); or demi-angels might alternate with lions, as at Corton, Pakefield and Somerleyton, Suffolk; or the churchwardens might even rise to the prodigality of such a font as that at Snape (245), with eight figures round the base, and with figure groups on the panels of the bowl (that in front represents the Father flanked by censing angels, holding in His lap the Crucified). The date of the font at Hoxne, Suffolk, is known. It is a font with the four Evangelists and four angels on the bowl, and eight figures round the pedestal; the armorial bearings prove it to have been executed between 1460 and 1472. This type of font was in fashion at the very beginning of the century; for an inscription on the font at Acle, Norfolk, asks for the prayers of those who gave it in the year 1410; and that at Darsham, Suffolk, has an inscription to the effect that it was given by Geoffrey Symond, who is known to have been rector of Bradwell in 1404.* Though this type of font is pre-eminently East Anglian, it occurs now and then elsewhere, *e.g.*, at Staple, Kent. So great is the general similarity of design in the group, that one is tempted to say that they are "shop-made"; that they were bought ready-made, like the Purbeck fonts of the thirteenth century. But this can hardly be. It would be quite impossible to transport safely a font with such delicate work as that of East Dereham, or one with such a wealth of figure sculpture as is seen at Snape. Besides we have the accounts for the East Dereham font; and though, owing to the paucity of freestone in Norfolk, the block was imported (it came by water to Lynn) yet it was not carved at the quarry, for a separate payment for the mason is shewn.† We must therefore explain the general similarity of the fonts of this group as simply due to copyism; one parish gets a font of original and beautiful design; it is highly appreciated by the neighbouring parishes; finally it is copied far and wide.

A still more important group consists of those fonts which have the Seven Sacraments represented on their bowls. With the exception of Farningham in Kent, a shockingly rude example, and Nettlecombe in Somerset, all are in East Anglia;

* *English Church Furniture*, 180.

† The accounts of the font at East Dereham, Norfolk, are printed by Mr Richard Gough in *Archæologia*, x. 196. The font cost £12. 13s. 9d. in 1468, of which £10 was "payd to the mason for workmanship of the seyd funte"; he would receive about £150 in our money.



Stalham

Fakenham

sixteen in Norfolk, twelve in Suffolk.* The date of the font at East Dereham is known from the churchwardens' accounts for 1468; the font at Walsoken was presented in 1544; at Badingham the round turban hat in the panel of Matrimony points to a date *c.* 1485; at Glemham and Woodbridge ladies wear the butterfly headdress of *c.* 1483. On other fonts is seen the horned headdress of *c.* 1467. On the Melton font the armour is that in use *c.* 1510 to *c.* 1520.† From their geographical distribution, and from the similarity of the representations, it has been thought that these fonts also were all made at a common centre. But the East Dereham font appears to have been carved on the spot. And the order of the sacraments varies so greatly that plainly each mason and each parson did just as he pleased. In few fonts is the normal order observed; viz., Baptism, Confirmation, Holy Eucharist, Penance, Extreme Unction, Holy Orders, Matrimony; indeed, hardly two fonts exhibit the same order. Most of the subjects were greatly mutilated by Dowsing and other fanatics *c.* 1643; at Southwold special pains were taken in hacking away every bit of the figure sculpture. Artistically perhaps the finest are those at New Walsingham, Walsoken and Norwich Cathedral; the latter comes from the demolished church of St Mary in the Marsh. The two in best preservation are at Gresham and Sloley. The fonts of Great Witchingham and Westhall retain most traces of colour and gilding. All are octagonal, and are pedestal fonts. The pedestals are usually enriched with eight statues standing in niches; on the bases are sometimes seated figures of the Evangelists holding books, with their emblems in alternation. A cast of the Walsingham font may be seen in the Crystal Palace; and another at Hull.‡ In

* NORFOLK.

Binham.	Gresham.	Norwich Cathedral.
Brooke.	Little Walsingham.	Sall.
Burgh, near Aylsham.	Loddon.	Sloley.
Cley.	Marsham.	Walsoken.
East Dereham.	Martham.	West Lynn.
Great Witchingham.		

SUFFOLK.

Badingham.	Gorleston.	Southwold.
Blythburgh.	Great Glemham.	Westhall.
Cratfield.	Laxfield.	Weston.
Denston.	Melton.	Woodbridge.

† The information about these fonts is summed up in two exhaustive papers, illustrated with photographs, by Dr Fryer (see *Bibliography*), to which I beg to express my acknowledgments.

‡ Unless, with other valuable casts of mediæval work, it has recently been broken up by the Art Committee of the Hull Corporation.

Gresham. Baptism of Christ

Gresham. Extreme Unction

Gresham. Baptism

Gresham. Confirmation

Gresham. Mass

Westhall. Penance

Gresham. Matrimony

Gresham. Ordination

Stalham. The Trinity

Northfleet. Baptism of Christ

Northfleet. Resurrection

nine fonts the Crucifixion is represented on the eighth panel; in seven the Baptism of Our Lord, *e.g.*, at Gresham (260); in three the Last Judgment.

At Gresham, in the scene of the Baptism of Christ, which is on the eastern panel, the Baptist is pouring water from a pitcher over the head of Our Lord, who stands up to His knees in water; an acolyte holds Christ's tunic; at the top the dove descends and the Father speaks. To the left is represented Extreme Unction (260); the priest is about to anoint the sick man, who is propped up very high in bed for artistic reasons; his left hand rests on the service book held by an acolyte; to his left is another acolyte with the chrismatory; on the coverlet is probably the dish on which five wisps of wool were placed in the form of a cross, with which the priest wiped the places which he had anointed, viz., the eyes, ears, nostrils, mouth, hands. This wool after use was carefully burnt or buried in the churchyard. At Cley the priest is seen bending horizontally over the sick man. Next comes Confirmation (260), which on all these fonts is confirmation of infants (at Gresham the bishop's mitre has been knocked off). In 1287 the Synod of Exeter ordered "that children receive the sacrament of confirmation within three years of their birth, if they have the opportunity of being brought to their own or some other bishop; otherwise their parents shall fast on bread and water every Friday until they are confirmed." Arthur, son of Henry VII., was confirmed at his christening; Mary I. and Elizabeth also received the rite at their baptisms. Elizabeth was baptized by the Bishop of London, her godparents being "the olde Dutchesse of Norfolk and the olde Marchionesse of Dorset, widdowes"; she was confirmed by the Archbishop of Canterbury, the Marchioness of Exeter being her godmother; (it was usual for the godparents at confirmation to be different from those at baptism).

Next comes Baptism (260), which differs from the representation of Our Lord's Baptism in being immersion in a font. The priest has the long and full English surplice, and the stole. At Walsingham (264) two acolytes in long surplices carry an open service book and the chrismatory; and a godmother carries the Chrism cloth. In all cases the method of administration is by immersion. Next comes Mass, shewn at the moment of the Elevation of the Host; at Gresham (261) it is a singularly impressive scene; on the altar are two candles and the missal; on the right the sanctus bell with its rope is shewn, as also at Brooke, Cley, and Marsham. At Walsingham (264) the celebrant wears a dalmatic below the chasuble and above the alb, and so is probably a bishop or abbot. Next comes Con-

fession; in this scene the penitent is kneeling before a seated priest, and is being flagellated; in fifteen fonts the devil is shewn, the idea being that the devil comes out of a man when he makes confession and does penance; at Westhall (261) the devil is departing, defeated and crestfallen, with his tail between his legs. Next comes Holy Matrimony (261); the priest usually wears alb and stole; and usually is shewn joining the hands of bride and bridegroom; this is shewn also at Badingham (244). The seventh sacrament at Gresham is that of Ordination (261); a

New Walsingham. Mass

New Walsingham. Baptism

clerk is standing behind the bishop, holding a thurible of incense.

The font at Sall has not only the figure scenes, but the emblems below of each sacrament. Baptism is symbolised by a casket for the holy oil; Confirmation by a mitre; the Eucharist by an altar slab; Penance by a rod; Extreme Unction by the soul as a little figure rising out of a shroud; Ordination by a chalice; the eighth panel is a representation of the Crucifixion, up to which an angel below gazes in an attitude of adoration.

CHAPTER XV

POST-REFORMATION FONTS, BASINS, AND BOWLS

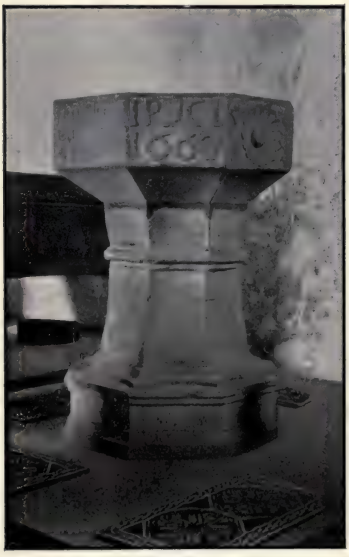
SOME time elapsed before the religious changes affected the font. In 1544, *i.e.*, five years after the Dissolution, S. Honyter and Margaret his wife presented Walsoken with a Seven Sacraments font (242) as magnificent as any that had gone before. But the impulse, together with church building in general, soon slackened, and few new fonts were put up between the reign of Elizabeth and the great Civil War. To the reign of Elizabeth belong dated fonts at Ellesmere, Salop, 1569, and Edlington, Lincoln, 1590; to the reign of James I. a font at Whixall, Salop, 1608, and a font cover at Shorwell, Isle of Wight, *c.* 1620; to that of Charles I. font covers at Saham Toney, Norfolk, and Dorton, Bucks., 1631; and fonts at Great St Mary, Cambridge, 1632 (266); Great Greenford, Middlesex, and Byford, Herefordshire, 1638; Rackheath Magna, Norfolk, and East Ham, Essex, 1639.* Other well meant fonts put up between the Reformation and the Rebellion are to be seen at Bedminster, Somerset; Brewood, Stafford; St Andrew and St Peter, Droitwich; Malden, Ockham and Wisley, Surrey. Some fonts were broken up in the Civil War; Cromwellian troopers destroyed the bowl of Newark font in 1646 (96). But it was not till the Commonwealth expressly forbade their use that there was a general destruction of fonts.

With the Restoration returned the old order of things, and new fonts were put up instead of those that were destroyed. Several of these bear the dates 1660 and 1661; *e.g.*, Wolverhampton (96) and Painswick (266). In 1662 the Act of Uniformity was passed, by which no one might hold a living who had not previously read the service from the newly revised Prayer Book and declared his "unfeigned assent and consent to everything therein." This involved the disuse of basins and the re-use of

* *English Church Furniture*, 173.

Cambridge

Painswick



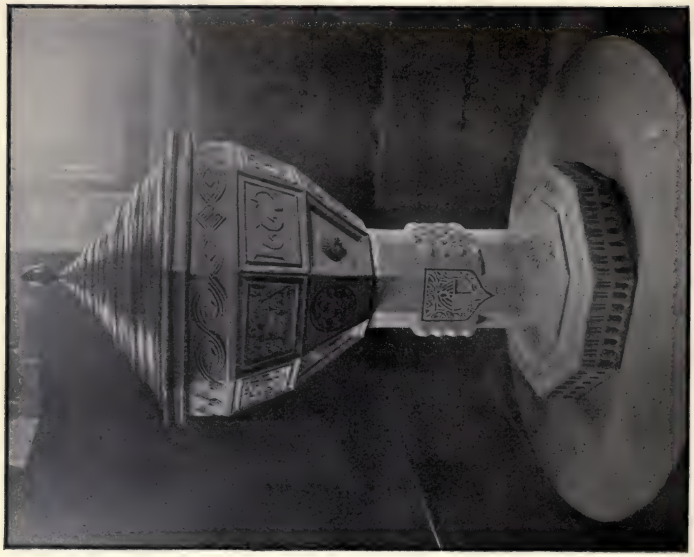
Wensley

Peterborough Museum

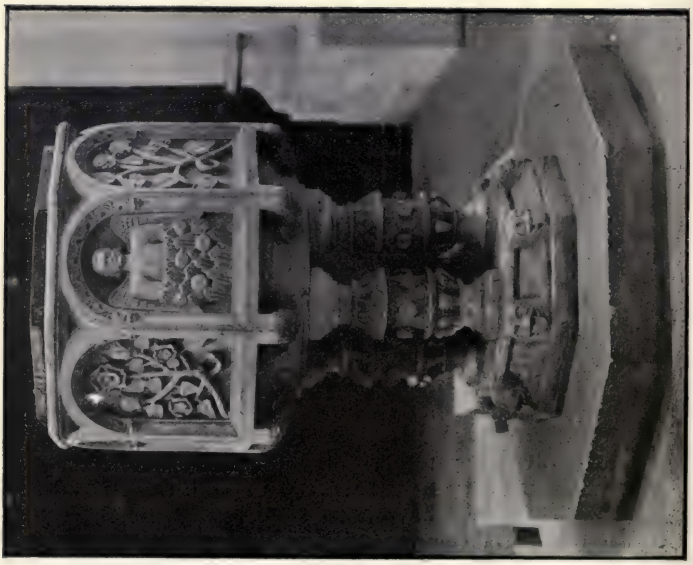
fonts; consequently parishes which had destroyed their fonts, or had them destroyed for them, had to put up a new font; or if only the bowl had been broken up, had to put a new bowl on the old pedestal. Quite a large number of fonts of both sorts, as was to be expected, are found with the dates 1662 or 1663; *e.g.*, Astbury (297) and Wensley (266), both 1662. Dated fonts after this are plentiful; *e.g.*, the bowl of the font at Rothbury, Northumberland (101), has the date 1664; the font in Peterborough Museum is dated 1669. "Restoration" bowls on ancient pedestals are shewn at Newark (96) and Wolverhampton (96); where the buttresses separating the niches in the pedestal point to a fifteenth or early sixteenth century date. At Elmley Castle the base appears to be of the twelfth century, the bowl of Post-Reformation date (93). Sometimes the ancient font, though disused and removed, had not been broken up; and when restored to the church, as at Kniveton (44), had the date cut on it. That is how Pre-Reformation fonts sometimes come to bear a Post-Reformation date, especially 1660, 1661 or 1662; which, *e.g.*, in the Norman font of Parwich, Derbyshire, and the fifteenth century font of Church Langton, Leicester, marks the date when it was replaced in the church after Puritan ejection. So also at Wycliffe, Yorkshire, the base of the font, like the church, is mid-thirteenth century; while the bowl is Post-Reformation. At Haltwhistle, Northumberland, there is a Pre-Reformation font with the date 1676 cut on the bowl.*

Where both pedestal and font had perished, a brand new font had to be erected. At this point comes the turning of the ways in font design. Some people, good Churchmen and good archæologists to boot, insisted on reverting to the hallowed type of font that had been in vogue till the Dissolution. But more than 120 years had elapsed since the Dissolution: four generations of men had lived and died since then; the Gothic craftsman, his son and his grandson, had all passed away and had taken their craftsmanship with them; Gothic art was no longer a living art. Gothic fonts therefore had to be designed undirected by traditions of Gothic craftsmanship. The natural result followed. The pseudo-Gothic fonts of the Restoration are mere Gothic shells; the Gothic spirit is not in them; for such work as that in the best of them, *e.g.*, those at Great St Mary, Cambridge (266), Tilney All Saints (115), Darley Dale (276), or the bowl at Wolverhampton (96), the mason would have been put in the stocks by any Christian parish in the fifteenth century; while hanging would not have been good enough for those who wrought the fonts of Tuxford (308) and Bottesford (268), or that

* *English Church Furniture*, 175 and 181.



Wirksworth



Bottesford-by-Belvoir

of Wensley (266), to which the churchwardens in proud satisfaction affixed their initials. Fortunately there were others who had good sense and good taste as well as good Churchmanship, who knew that good work could only be the outcome of a living art, the art of the day, which was no longer Gothic. There was never in the long history of the English episcopate a better Churchman or a more generous and enlightened lover of art than John Cosin. It is a liberal education to go and see, as every Churchman should try to do, the work he did, first in Brancepeth Church, where he was rector, afterwards in Auckland Castle chapel and Durham Cathedral, when he was bishop. Did Cosin put up a sham Gothic font in Durham Cathedral? No. It was the most charming chalice imaginable, pure white marble, wholly classical, wholly delightful, but of late kicked out of Cosin's cathedral by those who cared nought for Cosin and his good works. It has found an asylum in the church of Pittington (35). What is Pittington's gain is Durham's loss. Durham now boasts of a pseudo-Norman font of the well-known mid-Victorian brand. Fortunately Cosin's noble font-cover (296) has been allowed to remain; one of those intimate and delightful blends of Classic and Gothic which are so common in France and Spain, but so rare and precious with us; and of which Brancepeth Church is a veritable treasure-house. Most of these charming marble chalices have been swept away by architects and committees under the impression that only one form of beauty is compatible with true religion. Here and there one survives. There is a marvellous series of classical fonts still left in the churches built by Wren and his successors, such as those of St Catharine Cree (270), St Stephen, Walbrook (270), St James, Piccadilly; many of them sculptured by famous artists. A late example is shewn at St Mary's, Warwick, *c.* 1706 (34). Chalice fonts still remain in the cathedrals of Canterbury and Exeter (34). The latter was specially made for the christening of Henrietta, youngest child of Charles I. (afterwards Duchess of Orleans), who was born 21st July 1644 in Bedford House, Exeter. She was christened in Exeter Cathedral when only a fortnight old, and to this haste probably may be attributed the inferior carving of the heads on the font.* The cover is of the same date.

But besides these two classes there was yet another, composed of those who were neither good archæologists nor good Churchmen. To the unfeigned satisfaction of such folk the Commonwealth had formally ordered that fonts should be destroyed and should be replaced by basins. And though after the Restoration

* Note by Miss E. K. Prideaux.

St Stephen, Walbrook

St Catharine Cree

the basin mostly gave way to the old font or to a new one, yet for more than two centuries there were those who clung affectionately to the Puritan basin, even if they hid it inside the font, as some do still. These basins were usually of base metal, tin or pewter. At St Peter Cheap, London, in 1574 there was paid "vijs. ixd. for a tin basson for the font." A pewter baptismal ewer, which at one time has been gilt, was scheduled by Mr R. C. Hope at Ashwell, Rutland. At Wellington also a font basin of pewter may be seen.* At Hawerby, inside the font is an ordinary pewter basin still in use for baptism; it is $3\frac{1}{2}$ inches high, 3 inches across the bottom, and 6 inches across the rim. The rim is horizontal and octagonal and bears the inscription "Parish of Hawerby, Co. Lincoln, 1820." † At Fritton, Suffolk, "the font used to be a large silver vase, the gift of Richard Fuller, Esq., in 1769." ‡ A christening bowl forms part of the regalia in the Tower of London; it is engraved in the *Reliquary*, Old Series, xxiii. 132; it is somewhat chalice-shaped, with a lid; it is of silver, double gilt, very massive, and elaborately enriched with figures, foliage and flowers. At Audlem, Cheshire, is a silver font-bowl with the inscription: "For the more decent celebration of the Holy Sacrament of Baptism in the Parish Church of Audlem. This Bason is humbly dedicated to the Font there by Ann Evans, widow of Wm. Evans, M.A., xxxv years master of the Free School of the said Parish, out of her regard for her said late Husband's intentions, tho' not required by his will, 1744" (36). Sometimes the churchwardens' accounts, as at St Martin, Leicester, shew that a low columnar support was provided to hold the basin; probably this was so at Hawerby. Not always was so much trouble taken; sometimes it was placed in or on the old font, sometimes on or under the altar.

In no case was the substitution of basin for font due to any desire for greater propriety or correctness of ritual. If, however, it had been desired, many precedents, both mediæval and ancient, might have been adduced. It is doubtful what was the character of the *pelvis argentea* presented by Constantine (page 119); as it weighed 20 lbs., it may have had the character of a font. Earlier still, St Claudius is said to have been baptized by Pope Caius (283-296) *super pelvim ligneam; i.e.*, over a wooden bowl. In a tombstone of the fifth century at Aquileia (8), portraying the baptism of a girl, she stands in a bowl which does not quite reach her knees. In the Acts of Pope Marcellus, a fifth or sixth century revision of an older text, a *pelvis* is

* Massé's *Pewter Plate*, 91, 95, 96.

† I am indebted to Rev. S. J. Bastow for description and drawing.

‡ I am indebted to Rev. T. N. Baxter for this item.

described: "*Eadem hora allata est aqua et catechizavit eum et benedixit fontem et deposuit eum nudum in pelvim dicens . . . et elevavit eum de pelvi et duxit eum ad sanctum Marcellum.*" In a still later version a deacon is described baptizing a Persian princess in a silver basin: "*Catechizavit eam et allata aqua deposuit eam nudam in concham argenteam.** Again, in an ivory from Rheinau (10) Our Lord stands in a vessel so small that only the feet are covered. This ivory seems to be not later than the seventh century, for the river-god Jordanus is represented.

Essendon

One further change remained—the substitution of an earthenware bowl for a metal basin. During the first half of the nineteenth century a bowl of Wedgwood ware was often placed within the font or on a pedestal, or else formed the sole baptismal vessel. These earthenware basins are now very rare. In the South Kensington Museum is a christening bowl, 13 inches across, of Nottingham brown stoneware, bearing the date 20th November 1720. A large and massive specimen in earthenware (now in the Hooker Museum, Kew, once used as a font in a country church) is 17½ inches in diameter and 11½ inches high.† A Wedgwood christening basin on a well-designed pedestal remains at Essendon (272). Another variety in vogue was a shallow Wedgwood saucer with a cover; the whole precisely like a muffin dish. At Street, Somerset, a small octagonal china bowl is in use, each panel containing a quatrefoil; it stands on four feet; the lid also is octagonal, and terminates in a finial. At Enham, near Andover, about 1830, "a Spode's font" was

* Cabrol's *Dictionnaire*, Fasc. xiii. 355.

† Professor A. H. Church in *Josiah Wedgwood*, Seeley, 1901.

ordered by the Archdeacon to be supplied. Spode's manufactory was at Stoke-upon-Trent. His fonts were basins of hard white stoneware. Sometimes, however, the form was that of a font; *e.g.*, Hutt of Cambridge in 1843 produced for sale models in pottery of the font at Deddington in Oxfordshire. At West Wickham, Kent, a little trivet used to swing out, and upon it was a wooden hand bowl such as scullions use in a kitchen sink; and in this hand bowl of about twelve inches diameter Hone found a common blue and white Staffordshire ware half-pint basin. While inveighing against it, Hone in his vehemence broke "the baptismal slop-basin" and had to replace it at his own expense.* Some of these christening bowls, as the dating of them shews, were made for some particular christening and for that only, after which they would be stored up as heirlooms. Some have symbolic ornament; *e.g.*, three little panels containing the emblems of the Three Persons of the Holy Trinity; viz., a hand, a cross and a dove. The substitution so largely of the basin or the bowl for the font was due no doubt largely to the destruction of so many fonts in Puritan times. But it was in a measure also due, no doubt, to the fact that the English Prayer Book includes a special service for the *Private* Baptism of Infants; and that this service was in very frequent use in the eighteenth century, not because the child was in imminent danger of death, but because it was desired to make of the ceremony a social function. So much was this the case both with the nobility and the wealthier bourgeois that a basin for private baptism was part of the stock in trade in many churches in the eighteenth century. There is a baptismal bowl of *lignum vitæ* at St John's, Clerkenwell; and one of silver at St Margaret's, Westminster, dated 1792. St James, Garlickhythe, and St Bride in the City of London each have a small portable font for private baptism; that of the former is of silver, that of the latter is metal plated. Mr Edwin Freshfield says, "I was astonished not to find more of them in the City; for our ancestors were very much given to private baptism; all my family for two generations were christened in this house, which was then their home

* In the early days of the Gothic Revival it was alleged that Mr 'Compo,' the eminent architect, submitted plans for a church; a thing after the manner of Pugin's *Contrasts*, only more so. The good old parson timidly remarked that he did not see any indications of the font. "Font, my dear sir, Font," says Mr 'Compo,' "I assure you that fonts are now quite obsolete. We supply a charming little thing in Wedgwood at three-and-six, which can be placed on the Communion table when wanted, and beneath it when not wanted."—J. T. F.

and is now our office." Where a baptismal metal basin or earthenware christening bowl survives, it should be guarded with jealous care; it is the last legitimate representative, however unworthy, of an ancient family whose pedigree stretches on in unbroken descent from the bathrooms of Imperial Rome and the Early Christian baptisteries.

CHAPTER XVI

DESECRATION AND DESTRUCTION

AND so we reach the last scene of all, that ends this strange, eventful history—that of the desecration of fonts. The Civil War was disgraced by the desecration of several fonts. At Yaxley in Huntingdon and in St Paul's Cathedral the Puritans baptized colts in the fonts. At Lostwithiel, Cornwall (233), a horse was brought to the font and christened "Charles," in contempt of His Sacred Majesty.

These outrages, however, were committed by people acting conscientiously, according to the light that was in them. No such plea can be urged for the desecration or destruction by Churchmen of fonts in which generation after generation of their forefathers have been hallowed to the service of God. There is, however, one point of which we may give them the benefit. It is that the ancient fonts, unlike the altars, were never consecrated. It was the water in them which was hallowed. The form for the benediction of the water of the font is printed by the Surtees Society in the *York Manual*, vol. lxiii. 10; also in Maskell's *Monumenta Ritualia Ecclesiæ Anglicanæ* (1846), i. 13. There seems to have been no such thing as a consecration of the font itself. But even this quibble will not benefit the font-destroyers. For it is recorded in Duncombe's *Canterbury*, page 52, that in 1636 the font in the cathedral was *consecrated* by John, Bishop of Oxford. To the priests as to the bishops, ever since, the font has been considered hallowed. So are they without excuse. Nevertheless there was one Kentish vicar who had good and conscientious motives for destroying a font. At the time of the Commonwealth, the Vicarage of Marden was held by a certain Mr Cornwell. The Rector of Staplehurst was a Baptist. At a meeting at Cranbrook the Baptist Rector gave his views on Infant Baptism. Mr Cornwell of Marden said that he would answer his reverend brother at the next meeting of the clergy. When, however, Mr Cornwell came to the next meeting, he said

Darley Dale

Upton St Leonard

Harrow on the Hill

Coombe

that he had studied the subject, and found that Infant baptism was a delusion and a snare contrary to Scripture and the custom of the Early Church, and in order to prove the courage of his convictions he had *smashed the Marden font.* After the Act of Uniformity, it was necessary to provide a new Vicar for Marden; who, finding no font, had one constructed, together with a cover, and placed upon this font the date of the said Act of Uniformity, namely, 1662.

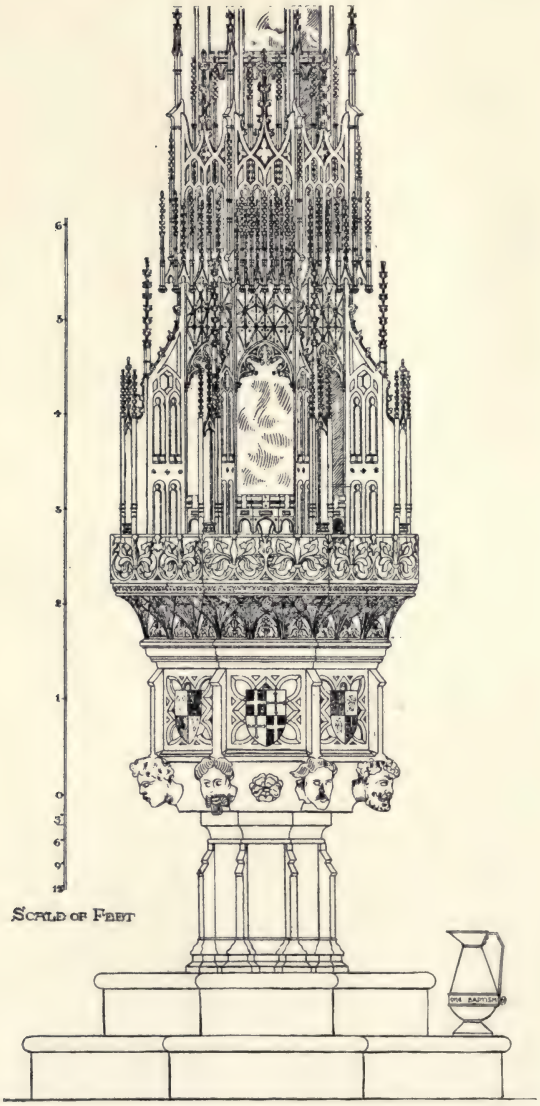
Many a font, especially of the plainer sort, has been turned out of doors, and is now to be seen, some in a vicar's coach-house or backyard or garden; perchance serving as a well-head, as at Coombe (276), some lone in the churchyard, as at Upton St Leonard (276), some converted to base uses in a neighbouring farmyard. Carter recorded with indignation in 1799 that at Westminster Abbey the font had been turned out and was lying upside down in a side-room. In 1842 a correspondent in the *Church Intelligencer* wrote that out of upwards of fifty churches visited by him between London and Lancashire the font was in use in only six; all sorts of substitutes were in use; in one case a tea-cup. Wheatley (*Common Prayer*, 1759, page 313) remonstrated vigorously against such laxity. "How then can all this be done in confusion and precipitance, without any timely notice or preparation, in private, in the corner of a Bedchamber, Parlour, or Kitchen (where I have known it to be administered), and there perhaps out of a Basin, or Pipkin, a Teacup, or a Punchbowl (as the excellent Dr Wall with indignation observes)?" At Rotherfield (121) the old font was discovered in 1892 lying in a field where it was used as a cattle trough; a churchwarden was tenant of this field in 1816; no doubt it was he who appropriated it; it has been restored to the church once more. That at Bickington (278) is shewn as it was found in fragments in a barn. The font at Tideswell was found by a late vicar in a rubbish heap, where it had been left by the eighteenth century churchwardens, who used it as the parish paint pot when they beautified the church with blue and mahogany paint. The fine lead font at Barnetby-le-Wold, Lincolnshire, was found in the church coalshed. The font at Leigh, near Cricklade, was alienated and applied to base uses *c.* 1630; the stem was found built up in the church tower; the bowl was picked up in a neighbouring village. At St Hilda, South Shields, a disused font used to stand among the tombstones. Mr Pollard, a benevolent old churchwarden, happening to notice it, exclaimed in his dear old North country accent, "Pair aud thing, that all of us wee bit bairns were christened in! give it a coat of paint." Which they did. It is now in the

church. In the south aisle of the church at Stratford-on-Avon are the battered remains of a famous font—that in which Shakespeare was baptized; it was turned out of the church in the eighteenth century, and was used as a water cistern till 1823. Hone's *Table Book* for 1830 relates that "some years ago the fine old font of the ancient parish church of Harrow on the Hill (276) was given out to mend the roads with. The feelings of a lady parishioner were outraged, and she was allowed to place it in her garden. Instead of the old stone font the churchwardens put up a marble 'wash-hand-basin-stand-looking-thing.'" The

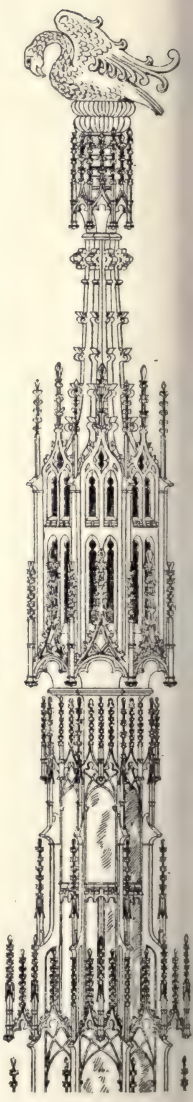
Bickington

old font was restored to the church in 1846, at which time the "restorers" broke off the original rim and *divided the fragments among themselves as keepsakes.* When Hazlebeach Church, Northants, was "restored" in 1860, a new font was set up; and the ancient font was solemnly interred beneath the church floor, whereupon another font, yet more ancient, was discovered; this was reinterred; and now this parish has the proud distinction of being the only one on record which is definitely known to have buried two ancient fonts. At West Rounton, Yorkshire, the ancient font was found in 1860 upside down beneath the

pulpit, which it helped to support. At Ambleston, Pembroke, the bowl was found at one farm used as a pig trough; its base and pedestal were found in another farm; the latter had been hollowed out and was in regular use as a cheese press. Dr Cox, while visiting the churches of Derbyshire, found fonts used as "a vase for flowers, a drinking trough for cattle, a pickling tub for pork, a sink in a public-house, and for baser uses." And let me not forget to record in conclusion that the parish of Scarrington, Nottinghamshire, still continues to use a thirteenth century font as a pump trough.



Ufford



PART IV

CHAPTER XVII

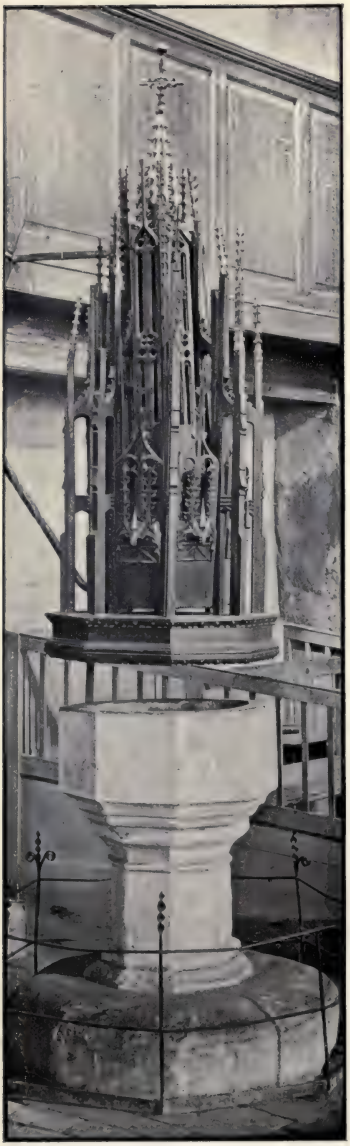
FONT-COVERS

By Francis Bond and Frederick Charles Eden

The origin of the font cover, unlike that of the font and the screen, is perfectly well known. It was the custom in the old English churches to allow the water, once hallowed, to remain in the font for a considerable time. Unfortunately this hallowed water was of great value for black magic, and so was sometimes stolen. Accordingly Edmund Rich, Archbishop of Canterbury, in 1236 ordered that the font "*decenter cooperiatur*"; also that "*fontes baptismales sub sera clausi teneantur proper sortilegia;** *i.e.*, fonts were to be kept locked under seal because the hallowed water was used in magic.† The same directions had been given in 1220 by the Bishop of Durham; viz., that the font should be kept locked and sealed because of black magic.‡ In 1287 Bishop Quivil of Exeter enjoined that each church in his diocese should have a "*baptisterium lapideum bene seratum.*" By Edmund Rich it was enjoined in 1236 that the water should be changed at least once a week; "*ultra septem dies in Baptisterio non servetur.*" In the First English Prayer Book it was ordered that "the water in the Fonte shal be chaunged every moneth once at the least"; according to present usage fresh water is put into the font for each baptism or group of baptisms.

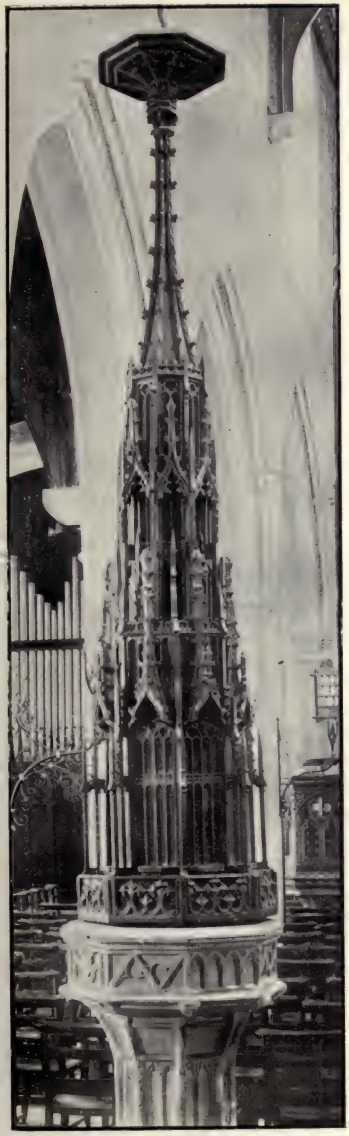
It was the business of the parish to provide both font and cover. Robert, Archbishop of Winchester, in 1305 includes

* "*Quae honestius est tacere quam dicere*" (Lyndewode).
† Quoted *in extenso* in Peacock's *English Church Furniture.*
‡ Wilkins' *Concilia*, i. 572 and ii. 139.

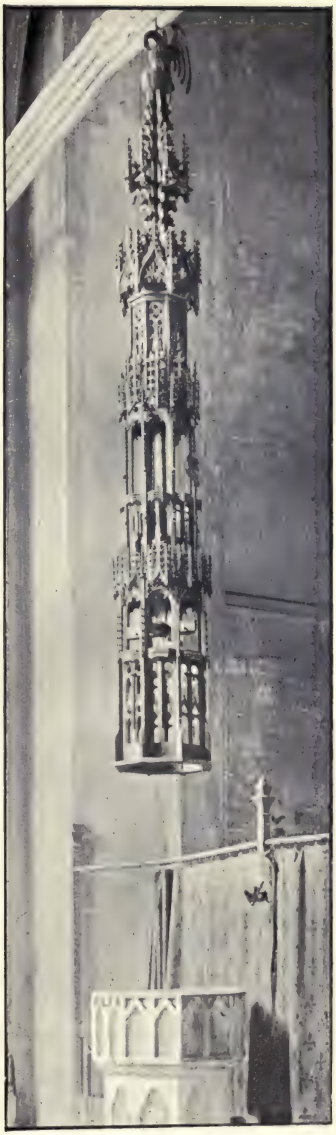


Brancaster

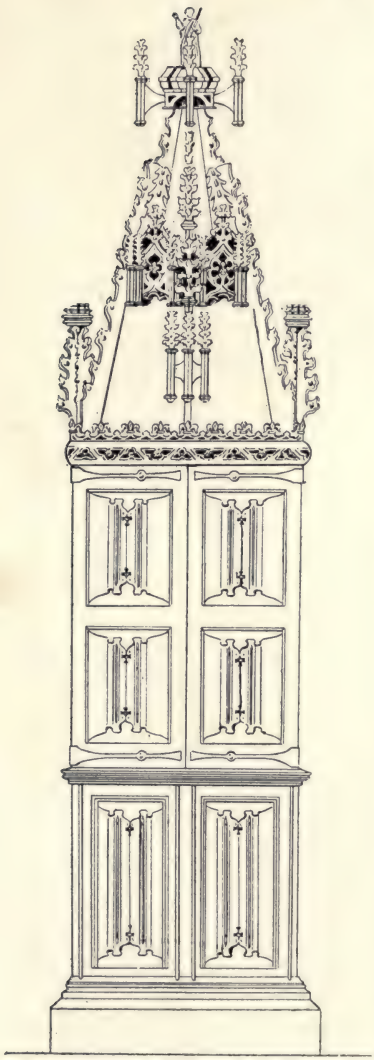
Dersingham



Sudbury St Peter



North Walsham



Littlebury

among furniture to be provided by the parishioners "*fontem cum serura*"; font and lock.

At first the covers were only flat lids fastened down by bar and staples. The ancient cover and staple remain in several places. At Ford, Sussex, the font cover is still kept padlocked. At Wickenby, Lincolnshire, the original fastening remains, consisting of an iron bar, one end of which is thrust through a hole in an upright wooden handle in the centre of the cover, and into a staple at the side; the other end has an eyelet or loop, which is padlocked to a similar staple on the opposite side.* The staples may be seen at Hunmanby, Yorkshire; West Stoke, Sussex; and elsewhere; the bar remains at Farcett, Hunts. The earliest entry referring to a font cover is one in the Exeter Fabric Rolls for 1323-4; "for a cord for the baptismal font, 3d."; the cord implying the existence of a font cover, and one so large that it could not be lifted off by hand. At Leverton, Lincoln, 3d. was paid in 1498 "for stabelles and hoder things to ye font." These staples were the irons let into the side of the font and fastened in their places with lead, on which the lock hung and the hinge turned. The staples in nearly all cases have been wrenched out, but marks

* Paley's *Fonts*, 25.

may often be seen shewing where they were leaded into the stonework of the rim of the font; *e.g.* at Witcham (312).

In the inventories there is frequent mention also of a font cloth of linen or silk; at Willesden it was a "*pannus de sindone.*" In 1566 the churchwardens of Branston, Lincolnshire, sold, as superstitious, "a painted cloth that covered the funte"; in the same year and in the same diocese the churchwardens of Sempringham report that out of two albs they had made cloths for the communion table and font. In 1519 the font of Morton, Yorkshire, was reported to be defective in the staple, to have neither lock nor key nor *font cloth.* This latter entry makes it plain that the font cloth was not a substitute for a font cover, but was used in addition to it; the cloth being laid on the font and the lid shut down upon it, to protect the water from dust.

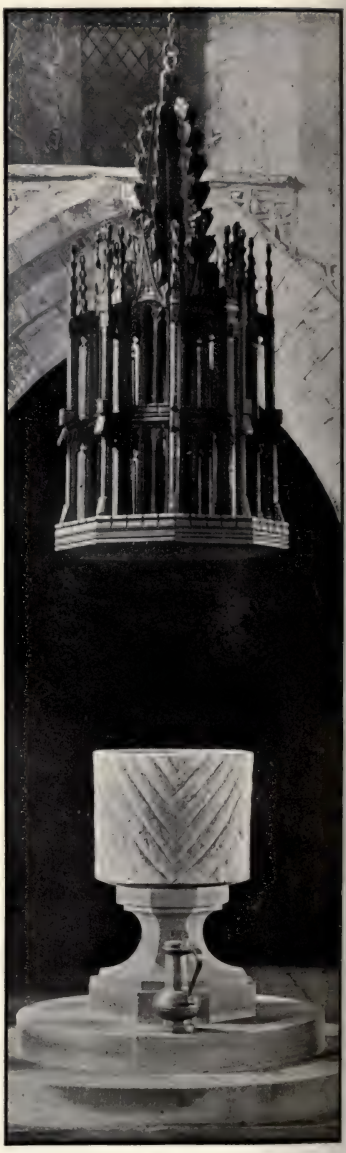
Sometimes not only the font but the cover as well was protected by a cloth. At Ufford the cover is surmounted by a painted wooden disc, to the under side of which is attached an annular iron ring for a curtain to run on. The object of this probably was the preservation of the cover, but the result has been the destruction of many of its delicate pinnacles flicked off as the curtain was drawn aside. At St Gregory's, Sudbury, also an engraving in Neale's *Churches* shews a wooden tester of classic form with curtains over the font cover; this has now been improved away.

The finial is often an interesting feature. It may be the Blessed Virgin, as at Frieston, or some other saint; an angel, as at Ewelme (288); the cover at St Matthew's, Ipswich, is surmounted by a figure of the patron saint; often, as in late examples at York and elsewhere, it is a dove, symbolising the Holy Spirit; Dowsing in his diary records that at St Giles', Cambridge, he removed a dove "from the high loft of the font." Sometimes it is a pelican, as at Southacre (294), North Walsham (283), Saham Toney and Ufford (280). At St Werburgh, Derby, the desk of the lectern rests on a well-executed pelican vulning herself, with her four young ones; this pelican was the finial of the font cover till 1711.*

It was rare for any other material than oak to be employed. But at St Stephen's, Norwich, the cover is of iron, now gilded, and consists of eight eagles' necks, held together by a ring beneath the heads, so as to form an open canopy of good outline; the eagle above is probably a modern addition. The font at Dulwich College, of the year 1729, is of copper. There was formerly an iron font cover at St Anne, Lewes. Abroad,

* Dr Cox's *Churches of Derbyshire*, vol. iv. page 179 and Plates vii. and x.

Thaxted



Grinton

fine examples may be seen in bronze, especially in Germany and the Netherlands; *e.g.*, at Brandenburg (74).

From the fourteenth century the font covers became, especially in East Anglia, towering tabernacles of open-work tracery. Richest of all is that of Ufford, Suffolk* (280); where Dowsing, the Suffolk iconoclast, could not help admiring "a glorious cover over the font, like a Pope's triple crown, a pelican on the top picking its breast, and all gilt over with gold." The fine covers at Ewelme (288) and Worstead (288) are composed of a number of thin radiating boards, perforated with tracery, and cut into pinnacles and buttresses on their outer edges, their inner edges being attached to a central post.

The font covers were probably in all cases richly painted and gilt. It could still be seen in 1843† at Castle Acre that "the cover once had been brilliant and gorgeous in the extreme (290). The colours employed were white of the purest and most perfect brilliancy, alternating with scarlet and green‡ of tint equally vivid, and thickly covered with cinquefoil rosettes in gold; the whole so disposed as to impress the eye with the most pleasing combination instead of the tawdry and unmeaning glare which such an arrangement would seem to imply. About 1780 the then incumbent, however, caused the gilding to be retouched and the whole to be repainted, and this was done of one uniform scarlet. Nevertheless, as this coat of scarlet has flaked off in many places, it is easy to recover the original appearance of the cover. The groined roof of the shrine work is lined in the interstices of the gilded ribs with a rich crimson substance; and beneath it, most probably, stood figures of the Virgin and Child, occupying the place now inappropriately filled with a gilded fir cone. The niches ranged round the tapering pinnacle of the cover were also doubtless intended for the reception of small figures." Sometimes panels were left for painted figures, *e.g.*, at Southacre, Norfolk, as on the chancel screens (294). At Foulsham, Norfolk, the interior of the cover had paintings of the Evangelists.§ The best example is the seventeenth century cover of Terrington St Clement, Norfolk, which has well-preserved paintings of the Baptism and Temptation of Our Lord.‖ The painted beam for

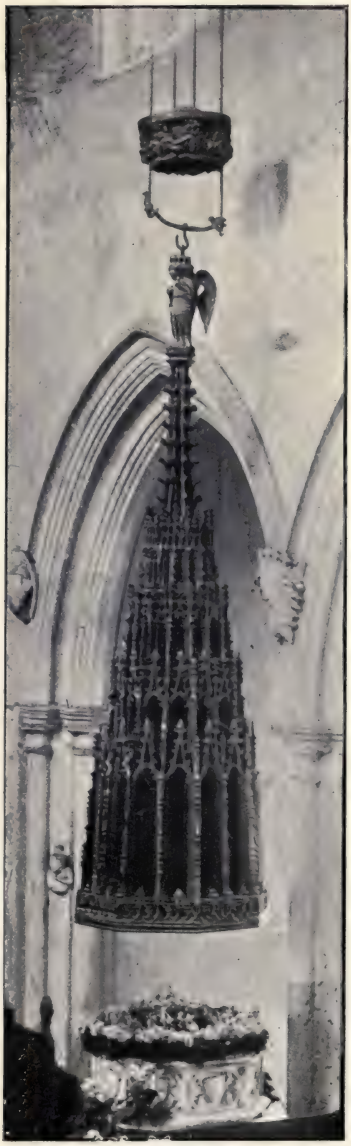
* Detailed drawings of this will be found in Colling's *Gothic Details*, ii. 51; and in *Building News*, May 18th, 1888.

† *Notices of Castle Acre*, by Rev. J. H. Bloom; London, 1843.

‡ These were the favourite colours also in the screens; see *Screens and Galleries in English Churches*, 75, for the colour schemes of the East Anglian painters.

§ Keyser's *List*, lxxxi.

‖ Two plates of detailed drawings are given in the *Architectural Association Sketch Book*, 3rd series, vol. 6.



Ewelme

Worstead

the suspension of the cover still remains at North Walsingham (283) and Sheringham.

Fine examples of Gothic font covers remain in Suffolk at Ufford, Worlingworth, Sudbury St Gregory, Bramford, Hepworth, Frostenden, Ipswich St Matthew; in Norfolk at Trunch, Sall, Worstead, Brancaster, Dersingham, North Walsingham, Merton, Southacre, Costessey, Castle Acre; in Lincolnshire at Fosdyke and Frieston; in Northants at Ashby St Legers; in Essex at Takeley and Fingringhoe (11 feet high, in three stages); in the churches of St Nicholas and St Andrew, Newcastle-upon-Tyne, both probably early in the sixteenth century; in Yorkshire at Selby, Almondbury, Thirsk and Hackness; that at Shaugh Prior, Devon, was found in an old barn, the greater part broken and rotten, terribly damaged; the crowning finial was found elsewhere and consists of a headless and handless Bishop, carved in a spirited manner; this cover is 8 feet 9 inches high.

The earliest font covers are those at Luton in stone, and Elsing in oak. The latter may well have been presented by Sir Hugh Hastings, who built the church before his death in 1347; a plate in *Archæologia*, vol. xvi. page 335, shews it as it was in 1809.

The tendency to shew increased honour to the font persisted for a long time after the Reformation. Enquiries were frequently made to churchwardens as to whether their font had "a decent covering."* In 1558 the churchwardens at Stratton, Cornwall, paid "for a loke to the vonte, vjd." Among other requisites at Alnwick in 1608 is mentioned "a covering for the font." Early in the seventeenth century Cosin asks, "Whether have you a font of stone, *with a comely cover*, set in the ancient usual place." Font covers of Post-Reformation date still survive in considerable numbers. Examples of Jacobean fonts are illustrated from Aldenham (207), Banwell (92), Bloxham (236), Bolton Percy (312), Bristol St Philip (311), presented in 1623, Burgh (311), which like the pulpit may be of the year 1623, Bygrave (252), Cockington (304), Colebroke (312), Congresbury (310), Durham (296), Exeter Cathedral (34), Knapton (313), 1704, London St Katharine Cree (270) and St Stephen Walbrook (270), Marks Tey (78), Norwich St George Tombland (309), Pittington (35), Poynings (236), Rodney Stoke (310), Rotherfield (121), Saxmundham (248), Sedlescombe (311), Skipton (309), Skirbeck (311),† Stanford in the Vale (306), Ticehurst

* Articles to be inquired of within the diocese of Norwich, 1618; ditto in the archdeaconry of Norwich, 1638; ditto in the diocese of Exeter, 1638; ditto in the diocese of Durham, 1662.

† The Skirbeck cover belonged to a font destroyed by Cromwell, and is too large for the present font, which was put up in 1662.

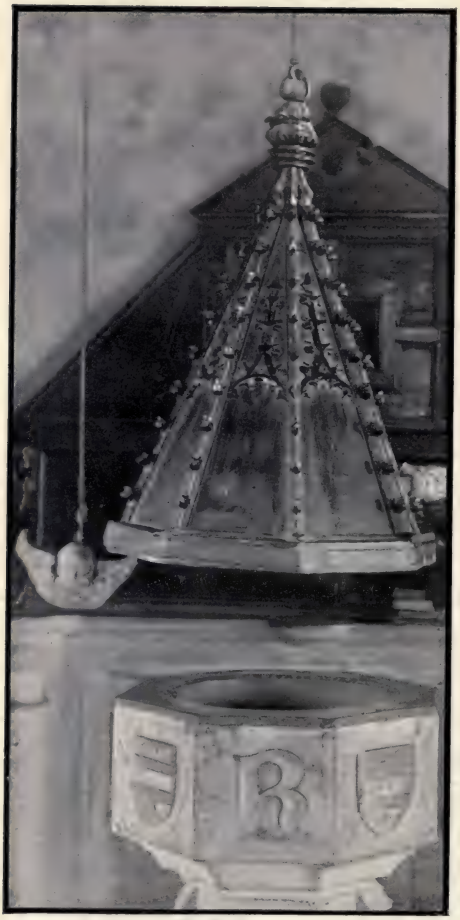
Hepworth

Castleacre

(304), Tuxford (308), Walpole St Peter (306), 1627, Wells Cathedral (312). Those at Swymbridge (302), Pilton (300), and Astbury (297) are especially fine examples of late Renaissance detail. Notable Post-Reformation font covers remain also at Lancaster, 1631; Chiddingstone; Abingdon, 1634; Rotherham, turned out by Sir Gilbert Scott as "out of keeping," but brought back in 1880; Norwich, St Gregory; Chorley; Newington by Sittingbourne, an Elizabethan rim buffet;* Newington by Hythe, a floor buffet; Plymstock; Radbourne; Northallerton and Rothwell, Yorkshire, 1662; Sefton, 1688; Canterbury Cathedral; and elsewhere. The Rotherfield cover is peculiarly interesting. It bears the date 1533 on one of the panels of the canopy, and it is mentioned in the ancient Churchwardens' account book. "Tha cownte of John hayward and William hosmer theldre from the fest of Saynt Richard the yer of owr lord MCCCCCXXXII to the XVIII day of Aprill the yer of our lord MCCCCCXXXV and the XXVI yer of the reigne of King henry the eight and so for iii yers. . . . Item receyved of diverse persons to the tabernacle of the fonte iij li. . . . Item they accompte leid owt to the tabernacle of the fonte iij li. vijs. ijd. . . . Item payd for the tabernakyll of the vont iijs. iiijd." The detail of this font cover is thoroughly Classical in character, nevertheless it is of Pre-Reformation date. Beverley Minster (308) possesses a grand font cover of the eighteenth century; examples of the eighteenth century remain also at York, St Martin le Grand, Ulcomb, Burstow, Nuthurst, York St Mary Bishophill Senior, and elsewhere.

The following classification of font covers is based on statistics of some two hundred ancient examples. Font covers may be divided into two classes; those which are movable, and those which are fixed. (1.) Of the movable covers the simplest is a mere flat lid lifted off by hand. This was sometimes painted; in 1466 the sum of 2s. was paid "for peyntyng of the font lydde." (2.) A common late type consists of an octagonal lid, molded on the edge, which bears eight radiating trusses, rising from the angles and meeting at the head of a central baluster-shaped post, just below the finial, roughly suggesting a crown; *e.g.*, Bolton Percy (312), Saxmundham (248), Wells Cathedral (312), Bynings (236), Barsham, brought from Ellingham in 1892. Frequently the same form was employed, but boarded over; reminding one of the little ogee cappings of the turrets of many a Jacobean hall; *e.g.*, Bygrave (259), Aldenham (207), Colebroke (312), Exeter Cathedral (34); and raised on a solid or open drum at St Katharine Cree (270) and Knapton (313). Another favourite

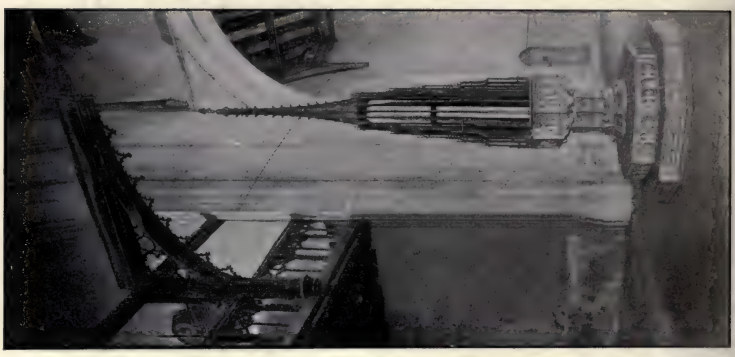
* See page 299.



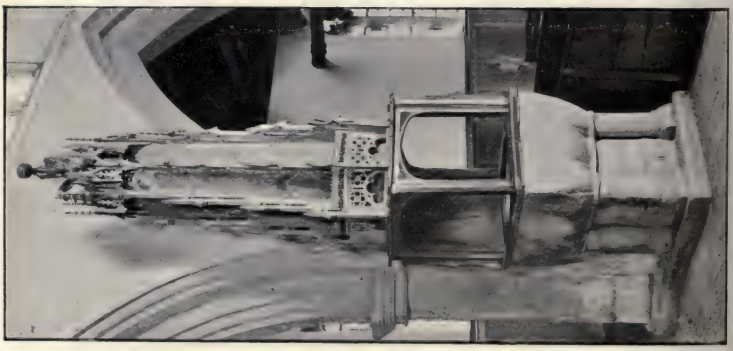
Frindsbury

Hackness

Trunch



Sall



Southacre

Luton

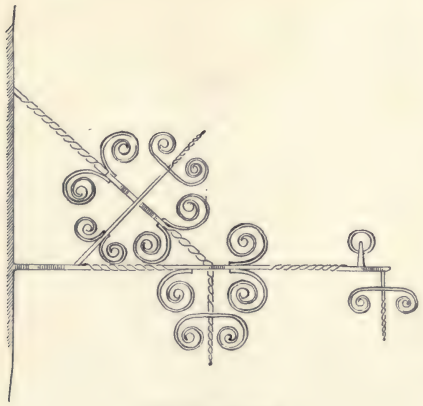
York Minster

Durham

Astbury
2 P

design was that of a pointed cone; *e.g.*, Banwell (92), Great Mytton, Rodney Stoke (310). Another was a dome, as at Alphamstone.

(3.) Others were counterpoised. These are hung either from roof, beam, or crane, and vary greatly in size, some being almost as large as the larger fixed covers, and others being light enough to lift off by hand. The balance weight takes a variety of forms, *e.g.*, a rose at Ewelme (288), a cherub at Frindsbury (292), a vase of iron painted, at Skirbeck (311). Often it is a simple annular weight of lead through which the suspending rope runs; or it resembles an ordinary clock-weight, as at St Andrew's, Newcastle, or a simple stone is used, as at Takeley. Sometimes the counterpoise is out of sight above the tower ceiling, or is concealed in the supporting framework or crane or tester, as at Astbury and Pilton. The crane remains at Warminghurst, Sussex * (298), and at St Alphege, Canterbury. Malcolm in 1803 described a font at St Benedict's, Gracechurch Street, London, in which the cover was crowded with emblematic carvings and was suspended from an iron crane. In the Netherlands and Germany, where heavy covers of brass were common, the crane received great development; *e.g.*, at Hal; St Pierre, Louvain; Breda; Bois-le-Duc; Zutphen; Ypres and Dixmude. In the South Kensington Museum is a cast of the Hal crane; it is ornamented with tufts of leaves and large *fleurs-de-lys*.



Warminghurst

(4.) Sometimes the cover was wound up with a winch. At Sall, Norfolk, there remains a tall cover suspended from the end of a wooden crane projecting ten feet from the front of the tower gallery; a rope runs along the horizontal member of the crane and down to the winch (294). A similar projecting beam remains at Merton, Norfolk, of the same date as the cover below; at Warminghurst (298) and St Alphege, Canterbury, the projecting

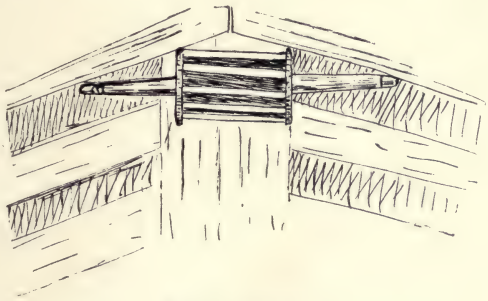
* Illustrated in *Sussex Collections*, xliv. 43. It is of late Jacobean date; somewhat ornate, but poor and stiff in design.

member is of iron tracery: in none of these three examples, however, was a winch employed.

In York Minster (295) there still remains high up in the centre of the nave on the north side a mediæval dragon-head in wood from which was suspended the chain which held the font cover. At Potter Heigham (299) there may be seen a pulley near the apex of the roof round which the rope passed by which the font cover was raised and lowered. At Knapton there are two round beams in the roof, like long rollers, which have been used for the ropes or chain to raise and lower the font cover.

The other class consists of covers which cannot be lifted off. Of these seven varieties may be distinguished.

1. The first class comprises what may be called "Rim Buffets." They are fixed to the rim of the font and have shutters opening like those of a triptych; *e.g.*, Ticehurst (304)



Potter Heigham

and Newington, near Sittingbourne, have three of their sides forming a door which opens outwards upon hinges. They are fairly numerous. Gothic examples remain at Bramford and Hepworth (290).* Marden, Burgh (1623) (311) and Walpole St Peter (306) are Post-Reformation examples.

2. The next type may be called the "Floor Buffet." It rests on the floor, not on the rim; and thus cases up the font completely. It is provided with doors for access to the font, like the Rim Buffet. There are Gothic examples at Littlebury (284) and Thaxted (286); and fine Post-Reformation ones at Terrington St Clement, and Stanford in the Vale (306).

3. The third class is composed of covers which also rest on the floor, but are in open tabernacle work. Thus they are

* A MS. *Memorabilia Hepworthiana*, dated 1873, shews that the Hepworth cover is largely modern work by a local carver.

Pilton

reminiscent of the ciborium or baldachino of a High Altar. Such a font cover goes far to put the font in dignity on a level with the altar, recalling the former equipollence of the two greater sacraments. The finest example surviving in oak is that at Trunch, Norfolk (293); the full beauty of its design can only be realised by replacing in imagination the lost coronal of delicate pinnacles and flying buttresses. Similar in design, but largely modern work, is the fine font cover at St Peter Mancroft, Norwich. A fine Post-Reformation cover of Jacobean detail but Gothic design, presented by Bishop Cosin, remains in Durham Cathedral (296); and other covers of similar design at Brancepeth and Darlington. One example, and that a very early one (fourteenth century), remains in stone, at Luton (295); it is often called a baptistery; but is nothing but a stone font cover of the baldachino type. With such covers as these there might be, and probably always was, another cover resting directly on the font; as also at Tuxford (308). The staple still remaining in the Trunch font shews that this certainly had a cover in addition to the canopy.

M. Camille Enlart quotes several examples of the latter types of font cover; Amaseno, Italy, a good Gothic example, 1291; and several Renaissance examples; of which that of Magny-en-Vexin (Eure) is of stone, as at Luton; examples in wood of the Trunch type remain at Saint-Mélaine (Côtes-du-Nord); Giumiliau, Pont-Croix (Finistère); Beuvry (Pas-de-Calais); Corte (Corsica). This last type of cover, independent of the font, has been regarded as the lineal descendant of such an altar ciborium as still exists at Cividale; but it is far more likely that it is only a modification of the ordinary East Anglian font cover of the fifteenth century, placed on the floor to get rid of the difficulty of raising and lowering.

4. The fourth class consists of "Telescopic Covers." In these the covers are fixed to the roof or to a crane, or to a beam, as at North Walsham (Norfolk) (283), where the original beam remains; in these the lower stage is so arranged that it can be pushed up to slide over the upper, like a section of a telescope. It is kept in position by a counterpoise in the interior of the upper part, like a modern window sash. There are magnificent specimens of this class of cover at Ufford (280), Sudbury St Gregory (283), and Castle Acre (290). That at North Walsham has lost its lowest stage. That at Castle Acre is described as follows by Mr Bloom: "When the font is required to be used, the lower part of the canopy is easily raised, folding back upon its own shaft, on the principle of the telescope, and thus will remain suspended for as long a period as necessary, supported

Swymbridge

by counterpoise weights in the interior, connected with cords and pullies concealed in the substance of the tracery, and acting precisely in the same way as a modern window sash. At the conclusion of the baptismal service the cover is easily replaced on the orifice of the font by a slight pressure of the hand. The whole contrivance is exceedingly curious and interesting, as exhibiting at once a specimen of art and a mechanical ingenuity of a period at least as remote as the fifteenth century."

5. The fifth class consists simply of a canopy suspended a few feet over the font; *e.g.*, Tuxford, Notts., which has the inscription "Francis Turner, 1673" (308).

6. A variant of the last is a canopy affixed to a wall or pillar which is panelled down to the ground; a design evidently deriving from that of a Jacobean pulpit and sounding-board. These are of late date, and are used in conjunction with counterpoised covers. Very fine examples of late Jacobean date remain at Astbury (297), Pilton (300) and Swymbridge (302).

7. In a few Jacobean examples the font is provided with a lid which opens in two leaves, as at St George Tombland,* Norwich (309), or slides out, as at Saham Toney, Norfolk (1636), beneath a dome-like canopy carried by four short columns fixed to a frame on the font rim.

Some of the font covers have inscriptions; *e.g.*, that of Knapton (page 113). On that of Terrington St Clement, Norfolk, is the curious pentameter "*Voce Pater. Natus corpore. Flamen ave. Mat.* 3"; an allusion to the Baptism of Our Lord, when the Father spake, the Son was baptized, and the Holy Ghost ("*flamen*") descended in the form of a dove. Several covers bear inscriptions recording donors. At Southacre (294) Master Richard Gotts and Master Geoffery Baker, Rector, "*hoc opus fieri fecerunt.*" That at Ranworth was given in 1505 by Thomas Archer and Agnes his wife.

There are numerous entries for making, painting, hanging and repairing font covers. The earliest is in a Fabric Roll of Exeter Cathedral for a cord for the baptismal font, 3d. At Hedon are two entries for 1372: "Item, pro factura unius cooperture pro funte in ecclesia, ijs.," and "pro clavis pro eadem cooperture, ijd." At Yatton xvis. was paid to John Cross, carpenter, in 1450, "pro coopertione baptisterii"; this was the same John Cross who made the great screen at Yatton in 1454.† At St Michael, Cornhill, a cover was made in 1466.

"Item, payde for tymber and workmanship of the font lydde, ijs. ijd.

* The small shafts under the bowl are modern.

† See *Screens and Galleries in English Churches*, 68.

Ticehurst

Cockington

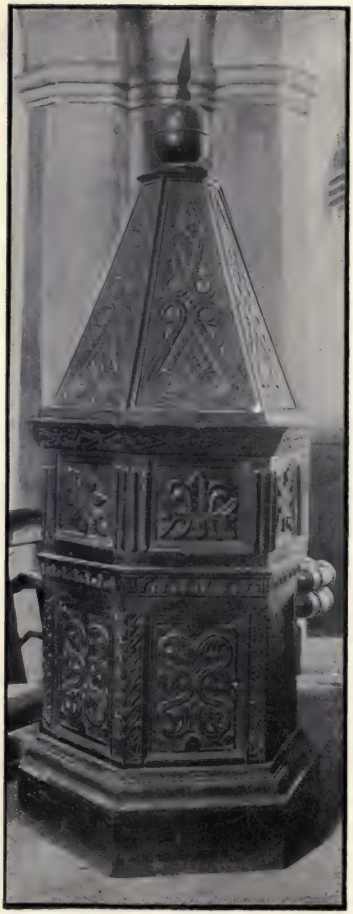
"Item, for ij polyes and ij ropes for the same, iiijd.

"Item, for ij yerds and a half grene bokeram for lyning of the font, xvid.

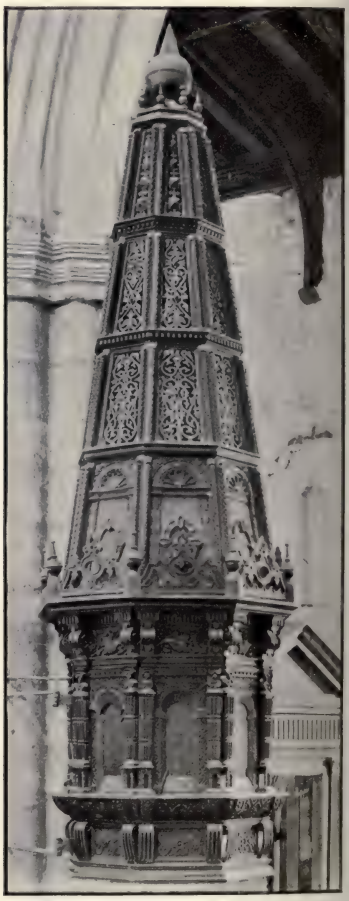
"Item, for peyntyng of the font lydde, ijs."

In 1473 at the same church 3d. was paid "for xiiij fadom corde for the cording of the font." In 1481 at Cowfold, Sussex, vjd. was paid "pro yre pro ffantae et a loke." At Leverton there was paid in 1498 "for stabelles and hoder things to ye font, iijd."; in 1503 "for a lokke makyng to ye font, iid."; in 1506 "for a loke makyng to hyng of ye font, id."; in 1536 "to Karver of Boston whan he cam to se ye fonte, iiijd."; and "to ye same for makyng a covering to the fonte, 5s." At Yatton in 1506 there was paid for a line, 2d.; in 1533 for a ring and staple, 1d.; in 1534 for mending the cover, xijd.; in 1539 for a lock, iiijd.; in 1546 for a lock and key, 5d. At St Lawrence, Reading, in 1521 there was paid xijd. "for makeyng of the cover for the Fonte." At Temple Balsall in 1538 there was "a ffauntstone of tymber lyned with lede with a small bere of iron over." In a list of Parish Church Goods* in Berkshire, A.D. 1552, font cloths of linen painted and others of bockeram are mentioned. By the middle of Elizabeth's reign font covers were being destroyed; thus at St Mary, Reading, in 1570 there is a contemptuous entry of xijd. paid "for takynge downe ye thynge over the funt." In Nicoll's *Leicestershire*, i. 572, there are parish accounts for 1571 "Paid for taking down things over the font, 12d.;" "Paid for cutting down a board over the font, 14d." St Mary, Reading, apparently dispensed for a time with a font cover; but two years later a new cover was put up, for there is an entry: 1573, "For making the cover over the font, 4s.;" "For 3 lbs. of lead to set fast the hook over the font, 3d." After this date, right on into the eighteenth century, there are entries shewing that new font covers were continually being put up. Thus at Great Wigston, Leicestershire, a cover for the font in 1599 cost 1s. 8d. At All Saints', Derby, in 1620, there is an "Item, paide to William Wadsworth for two paire of bonds, a hasp, and a staple, a lock, a hook, a pin to hang the pullis on, another at the top of the cover, and 2 staples, all these are about the font, 5s. 8d." Also "Item, to John Borne for a cord to hang the cover in extraordinary hemp and waxed, 5s."; and in 1621 "For an houre glasse and paynting the barres about ye font, 7s 6d.; other items occur for 1623, 1633, 1636 in connexion with the font cover. The old font with its cover was destroyed in 1647; consequently a new font had to be provided in 1662. The cover seems to have been added in the following year; for there is an entry "1663; Item

* Walter Money edit., Oxford, 1879; pages 7, 16, 19, 30.



Stanford in the Vale

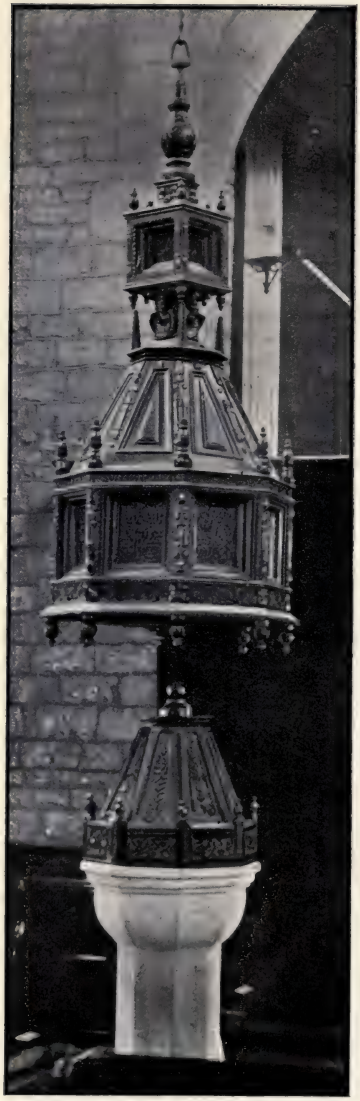


Walpole St Peter

for putting to the Font rope 10d."; and again, "1717, A rope for the Font, 1s. 0d." In 1631 at Stockton, Norfolk, 13s. 4d. was paid "for the Cover of the funte" and 4s. 0d. "for the painting of the funte." At Bishop's Stortford in 1633 there was "paid to old haynes for a cover for the ffonte and for ye formes and other work, xijs. xjd." In 1636 St Mary, Reading, had once more got a font cover and paid 11s. "for painting the ffont to the cover." Even in the eighteenth century new covers were still being made for fonts; a very fine example remains in Beverley Minster (308). All Saints', Derby, had still a font cover; for in 1717 there was paid 1s. "for a Rope for the Font." In 1719 there was paid at St Mary le Tower, Ipswich, "to Mr Hardy for a new cover for the Funt, 18s." Occasionally the space round the font was railed off to serve as a baptistery. This was the case at All Saints', Derby; where in 1620 there was "paid to John Dampert for inclosing the font about for a cover and for other work, £3. 14s."; again, in 1636, there was "paid for pikes for the font, 8d." The railings round the font at North Walsham have only been destroyed in modern times.

A very large number of font covers have perished. The Gothic covers were frequently of highly complex and intricate design; and when they fell into disrepair, it was beyond the degraded craftsmanship of later days to execute the necessary repairs. One of the finest was at Ranworth. Norfolk,* which, having been damaged by the fall of the angel of lead which served as counterpoise, was swept away as useless lumber at a "restoration" early in the nineteenth century. The Jacobean covers have suffered still more; many have been swept away simply because they were ungothic, *ergo* unchristian. We are told that the cover of the magnificent font at New Walsingham was "removed at the restoration by Mr G. E. Street and *lost*." Perhaps Mr Street shared the plentiful lack of appreciation with which Mr G. R. Lewis wrote of the cover of the font at New Walsingham in 1843; he described it as "a high canopy; in design, arabesque heathenism. In this design, bearing the date 1610, we have neither a beginning nor an end, unless the end of it was to shut up the font; for this stupid piece of deformity is screwed tight enough down on the top of the font, with the exception of one of its spindles which is loose, and admits of being removed in case parents should wish their infants immersed, when the opening would be found just wide enough to admit of the child being poked through." The cover was removed and stowed away in a loft. It is inscribed "Ex dono

* See drawing made in 1705, in *Norfolk and Norwich Arch. Soc.*, v. 268.



Tuxford

Beverley Minster

Skipton

St George Tombland, Norwich

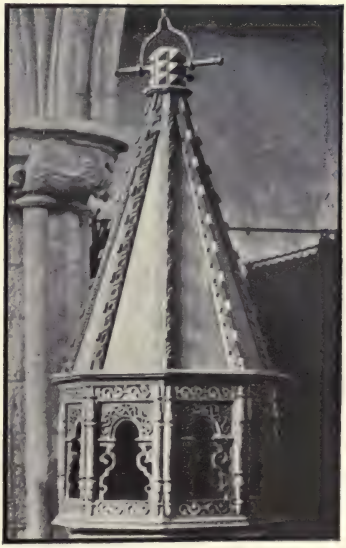
Rodney Stoke

Congresbury

Bristol, St Philip

Burgh

Sedlescombe



Skirbeck

Bolton Percy

Colebroke

Wells

Witcham

Jane dominæ Sidney, in piæ mentis indicium." Alas for Lady Sidney's pious mind! She had wished that her body should be buried in peace and that her name should live for evermore; but now she is of them "which have no memorial; who are perished as though they had never been, and are become as though they had never been born."

Knapton

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Carlton Scroope -	Lincoln.	229, 231	...	...
Castleacre - -	Norfolk	287, 289, 301	290	G. H. Tyndall.
Castle Frome - -	Hereford.	13, 50, 51, 97, 144, 146, 153, 158, 161, 181, 185, 209	52 52	Miss G. A. Fryer. C. Gethen.
Castle Rising - -	Norfolk	47, 151, 153, 155, 181	177	G. H. Widdows.
Câtel (St Mary de Castro), Guernsey	...	75	...	...
Catthorpe - -	Warwick.	209, 217	220	Noel Russell.
Chaddesden - -	Derby.	57	...	...
Chaddesley Corbett	Worcester.	50, 51, 153, 183	55	F. T. S. Houghton.
Chapel Allerton, Leeds - - -	Yorks.	115	...	...
Checkley - -	Stafford.	167	...	...
Chérisé, France -	...	61	...	...
Chichester Cathedral	Sussex	209	...	...
Do. St Mary's Hospital (screen) -	do.	229	...	...
Chiddingstone -	Kent	291	...	...
Chigwell Smealy -	Essex	76	...	...
Childrey - - -	Berks.	79, 87	86	G. C. Druce.
Chilham - - -	Kent	77	...	...
Chirens, France -	...	61, 66	62	Miss Swann.
Chobham - -	Surrey	77	...	...
Chollerton - -	Northumberland	99	100	Noel Russell.
Chorley - - -	Lancashire	291	...	...
Christchurch - -	Hants.	207	...	...
Christiania - -	...	77	...	...
Church Layton -	Leicester.	267	...	...

Place.	County.	Text.	Illustration.	Source.
Cirencester	Gloucester.	76	...	...
Cividale, Friuli	...	18, 23, 301	22	Cabrol's *Dictionnaire.*
Claydon	Oxon.	77	...	...
Clee	Lincoln.	139	...	...
Cley	Norfolk	259, 263	...	...
Clifton Hampden	Oxon.	77	...	...
Clisson, Loire Inférieure	...	66	...	...
Coates	Gloucester.	43, 50	...	...
Cockington	Devon.	115, 289	304	Harry Hems.
Coggeshall	Essex	135	...	...
Colebroke	Devon.	289, 291	312	Harry Hems.
Coleby	Lincoln.	211	224	Miss F. Bagust.
Colemore	Hants.	135	...	...
Coleshill	Warwick.	149, 151, 155, 157, 165, 206	163	F. T. S. Houghton.
Cologne, Germany	...	43, 158	...	...
Coltersworth	Lincoln.	167	...	...
Compton	Surrey	209, 211, 225	215	C. G. MacDowell.
Congresbury	Somerset	37, 147	310	Miss A. E. Gimingham.
Constantinople	...	18, 113	...	...
Conway	Carnarvon.	71	72	F. T. S. Houghton.
Coombe	Oxon.	277	276	J. F. East.
Corbeny, Aisne	...	205	...	...
Corbridge	Northumberland	99	...	...
Cornelly	Cornwall	91	...	...
Cornwall	...	51, 57, 106, 144, 155, 199, 253	...	...
Corte, Corsica	...	301	...	...
Corton	Suffolk	257	...	...
Cosseuil, Loire	...	66	...	...
Costessy	Norfolk	289, 291	...	...
Cothelstone	Somerset	32, 249	32	F. Bligh Bond.
Cottam	Yorks.	37, 45, 143	39	C. Goulding.
Cottesmore	Rutland	165	...	...
Cowfold	Sussex	305	...	...
Cowlam	Yorks.	37, 45, 149, 158, 173, 183	159	G. Randall Johnson.
Crambe	do.	46, 149, 151, 153	148	G. Hepworth.
Cranbrook	Kent	21	...	...
Cratfield	Suffolk	259	...	...
Cremona, Italy	...	19	17	F. Bond.
Crick	Northants.	46, 146, 185	44	Noel Russell.
Cromer	Norfolk	247, 249	251	F. R. Taylor.
Crowland or Croyland	Lincoln.	63	63	Roland Paul.

Place.	County.	Text.	Illustration.	Source.
Cullompton - -	Devon.	241, 247 249	...	...
Curdworth - -	Warwick.	91, 131, 147, 183	132, 133, 134	F. T. S. Houghton.
Darenth - - -	Kent	37, 143, 149, 151, 155, 167, 173, 183	186	G. C. Druce.
Darley Dale - -	Derby.	43, 267	276	G. H. Widdows.
Darlington - -	Durham.	301	...	...
Darsham - -	Suffolk	257	...	...
Dearham - -	Cumberland	185	...	...
Deddington - -	Oxon.	273	...	...
Dedham - - -	Essex	113	...	...
Deerhurst - -	Gloucester.	127, 129, 153	128	G. G. Buckley.
Deer-Seta - -	..	19	...	...
Denston - - -	Suffolk	259	...	...
Derby, All Saints' -	Derby.	305, 307	...	...
Do. St Werburgh	do.	285	...	...
Dereham, East -	Norfolk	94, 247, 249, 252, 253, 257, 259	246	G. H. Tyndall.
Dersingham - -	do.	231, 289	282	G. H. Widdows.
Deux-Acren, Belgium	...	205	...	...
Dinant, Belgium -	...	61	...	...
Dinas Mowddwy -	Merioneth.	43, 61, 66, 76, 107	62	Miss Swann.
Dixmunde - -	...	298	...	...
Docking - - -	Norfolk	247, 249	...	...
Dodington - -	Gloucester.	77	...	...
Dolton - - -	Devon.	105, 138, 153, 155	102, 102, 103	G. Randall Johnson.
Dorchester - -	Oxon.	37, 79, 171	83	J. F. East.
Dorton - - -	Bucks.	265	...	...
Doulting - - -	Somerset	105	...	...
Down Hatherley -	Gloucester.	87	87	A. H. Pitcher.
Drayton, West -	Middlesex	185, 247, 249, 253	256	A. Whitford Anderson.
Droitwich - -	Worcester.	265	...	...
Dülken Odilienberg, Germany - -	...	205	...	...
Dunino - - -	Fife	27	...	...
Dunkeswell - -	Devon.	47, 139	48	A. Hartley.
Durham Cathedral -	Durham.	149, 207, 269, 289, 301	296	J. R. Edis.
Dyrham - - -	Gloucester.	151	...	...

Place.	County.	Text.	Illustration.	Source.
Eardisley - -	Hereford.	50, 153, 165, 181, 183	53 53	C. Gethen. Mrs Leather.
Earnley - - -	Sussex	146	...	...
Easby - - -	Yorks.	149, 151, 155	146	Worthington G. Smith
East Anglia - -	...	91, 94, 144, 229, 241, 253, 257, 287, 301	...	...
East Ham - -	Essex	265	...	...
Eastrington - -	Gloucester.	47	49	Mrs Eden.
Eaton Bray - -	Bedford.	57, 209, 211, 225, 227	210	E. W. Smith.
Edburton - -	Sussex	79, 87	...	...
Edgmund - -	Salop.	127	...	...
Edinburgh - -	...	75	...	...
Edlington - -	Stafford.	265	...	...
Efenechtyd - -	Denbigh	76	76	*Arch. Cambrensis.*
Ellesmere - -	Salop.	265	...	...
Ellingham - -	...	291	...	...
Elmley Castle - -	Worcester.	97, 146 185, 267	93	G. G. Buckley.
Elmswell - -	Suffolk	57	...	...
Elton - - -	Derby.	67	...	...
Ely - - - -	Cambs.	217	...	...
Enham - - -	Hants.	272	...	...
Erlon, Aisne - -	...	205	...	...
Essendon - -	Herts.	67, 272	272	E. E. Squires.
Etchingham - -	Sussex	46, 209, 211	219	J. C. Stenning.
Evain, Pas de Calais	...	205	...	...
Ewelme - - -	Oxon.	285, 287, 298	288	W. Marshall.
Ewerby - - -	Lincoln.	43, 57, 91, 155, 229, 249	90	Do.
Exeter, Cathedral -	Devon.	33, 209, 269, 284, 289, 291, 303	34	E. K. Prideaux.
Do. St Martin -	do.	66	66	E. K. Prideaux.
Do. St Mary Steps	do.	155, 157	145	Miss A. E. Gimingham.
Do. St Pancras -	do.	37	...	...
Exton - - -	Rutland	43, 231	...	...
Eydon - - -	Northants.	50, 149, 151, 155, 157, 206	55	Mrs Eden.
Eythorne - -	Kent	87	...	...
Fakenham - -	Norfolk	247, 249, 253	258	F. Bond.

Place.	County.	Text.	Illustration.	Source.
Farcet	Hunts.	284	...	...
Farningham	Kent	32, 44, 257	...	...
Feniton	Devon.	69	68	G. Randall Johnson.
Fincham	Norfolk	97, 149, 151, 155, 157, 158, 159, 171	156	E. M. Beloe. do.
Finistère, France	...	301	...	...
Fingringhoe	Essex	289	...	...
Fishlake	Yorks.	229, 231	234	G. Hepworth.
Florence, Italy	...	24	...	...
Flostoy, Belgium	...	205	...	...
Ford	Sussex	284	...	...
Fordington St George	Dorset	71	72	R. G. Bartelot.
Fosdyke	Lincoln.	289	...	...
Foulsham	Norfolk	287	...	...
Frampton-on-Severn	Gloucester.	79	81	A. H. Pitcher.
Fréjus	...	20	...	...
Frieston	Lincoln.	285, 289	...	...
Frindsbury	Kent	298	292	E. Hermitage Day.
Fritton	Suffolk	271	...	...
Fritwell	Oxon.	181	...	...
Frostenden	Suffolk	289	...	...
Galliano	...	21	...	...
Gatton	Surrey	209, 211	219	G. C. Druce.
Germany	...	205, 287, 298	...	...
Ghent, Belgium	...	204	...	...
Gidding, Little	Hunts.	75	74	...
Gillingham	Kent	67	...	...
Giumiliau, France	...	301	...	...
Glastonbury	Somerset	157	...	...
Gloucester	Gloucester.	247	...	...
Goadby Marwood	Leicester.	43, 229	...	...
Gondrecourt, Nord	...	205	...	...
Goodmanham	Yorks.	43, 115, 125, 131	112, 121	C. Goulding.
Gorleston	Suffolk	253, 259	...	...
Gosnes, Belgium	...	205	...	...
Grado, Istria	...	18	...	...
Gravenhurst	Bedford.	57	...	...
Gravesend	Kent	63	...	...
Great Abingdon	Cambs.	89	...	...
Great Bowden	Leicester.	57	...	...
Great Brington	Northants.	209, 211, 217	...	...
Great Glemham	Suffolk	259	...	...
Great Greenford	Middlesex	265	...	...
Greatham	Sussex	87	...	...
Great Kimble	Bucks.	51, 151	56	Miss F. Bagust.
Great Maplestead	Essex	139	...	...

Place.	County.	Text.	Illustration.	Source.
Great Mytton	Salop.	289, 298	...	...
Great Plumstead	Norfolk	77	...	...
Great Salkeld	Cumberland	99	...	...
Great Wigstone	Leicester.	305	...	...
Great Witchingham	Norfolk	253, 259	...	...
Gresham	do.	253, 259, 263, 264	...	...
Baptism	do.	...	260	T. N. Baxter.
Baptism of Christ	do.	...	260	do.
Confirmation	do.	...	260	do.
Extreme Unction	do.	...	260	do.
Mass	do.	...	261	do.
Matrimony	do.	...	261	do.
Ordination	do.	...	261	do.
Grinton	Yorks.	155	286	G. Hepworth.
Guernsey, Câtel (St Mary de Castro)	...	75	...	...
Gunwalloe	Cornwall	43, 125, 155	120	G. Randall Johnson.
Hackness	Yorks.	289	292	R. Hawksworth Barker.
Haddenham	Bucks.	181, 185	...	
Haddon, East	Northants.	37, 139, 149, 157, 183, 206	187	Noel Russell.
Haddon, West	do.	45, 139, 157, 159, 165	158 158	Mrs Eden. do.
Hadleigh	Essex	113, 209, 217	218	A. Whitford Anderson.
Hadleigh	Suffolk	113, 241, 247, 249, 252	226	G. G. Buckley.
Hainichen, Saxe-Altenburg	...	77	...	...
Hal, Belgium	...	298	...	...
Haltwhistle	Northumberland	267	...	...
Hampstead Norris	Berks.	189	...	...
Hanzinne, Belgium	...	205	...	...
Haresfield	Gloucester.	87	86	A. H. Pitcher.
Harlow	Essex	113	...	...
Harpole	Northants.	155, 181	184	Mrs Eden.
Harrow	Middlesex	149, 151, 278	276	Noel Russell.
Hartland	Devon.	47, 57, 147, 149, 153, 155	50	W. H. Walford.
Hassingham	Norfolk	77	...	...
Hastings	Sussex	253	...	...
Hawerby	Lincoln.	271	...	...
Haydon Bridge	Northumberland	99	98	J. E. Hamilton.

Place.	County.	Text.	Illustration.	Source.
Haydor	Lincoln.	229, 231	...	...
Hayes	Middlesex	209, 217	224	H. C. Beckett.
Happisburgh	Norfolk	183	...	...
Hazlebeach	Northants.	278	...	...
Heckington	Lincoln.	57, 231	...	...
Hedon	Yorks.	231, 303	238	G. Hepworth.
Heigham	Norfolk	113	...	...
Helpringham	Lincoln.	45, 167	...	...
Hemingborough	Yorks.	149	...	...
Hendon	Middlesex	43, 149	148	G. C. Druce.
Hepworth	Suffolk	289, 299	290	F. C. Eden.
Hereford	Hereford.	153, 181, 185, 229	177	Cecil Gethen.
Herongate	Essex	139	...	...
Hexham	Northumberland	94, 99, 217	98	Noel Russell.
High Wycombe	Bucks.	75	...	...
Hildesheim, Germany	...	43, 76	...	...
Hitchin	Herts.	229, 231, 233	235	A. Whitford Anderson.
Hoare	Kent	77	...	...
Hockworthy	Devon.	146	...	...
Hoddam	Dumfries.	138	...	...
Hognaston	Derby.	167	...	...
Holdgate	Salop.	51, 155, 185	54	F. T. S. Houghton.
Hollington	Sussex	57	...	...
Holt	Worcester.	51	...	...
Holyrood, Scotland	...	75	...	...
Honiton Clyst	Devon.	217	224	G. Randall Johnson.
Hook Norton	Oxon.	161, 171	...	...
Houghton Regis	Bedford.	50	...	...
Hour, Belgium	...	205	...	...
Hoveringham	Notts.	71	68	E. L. Guilford.
Hovingham	Yorks.	157	...	...
Howden	do.	231	237	C. Goulding.
Hoxne	Suffolk	257	...	...
Hucking	Kent	71	...	...
Hulcott	Bucks.	37	...	...
Hull	Yorks.	57, 229, 231, 233, 240, 259	238	C. Goulding.
Hundleby	Lincoln.	57	...	...
Hunmanby	Yorks.	284	...	...
Hunstanton	Norfolk	151, 191, 206	198	G. H. Widdows.
Hutton Cranswick	Yorks.	167	...	...
Huy, Belgium	...	205	...	...
Iffley	Oxon.	155	...	...
Iford	Sussex	209, 225	223	G. C. Druce.
Ilam	Stafford.	139, 167, 183	137	do.

Place.	County.	Text.	Illustration.	Source.
Ilfracombe	Devon.	151	...	...
Ingleton	Yorks.	165	...	...
Ingoldisthorpe	Norfolk	97	93	G. H. Widdows.
Invergowrie, Scotland	...	138	...	...
Ipsley	Warwick.	57	...	...
Ipswich, St Margaret	Suffolk	71	...	...
Do. St Mary	do.	115	...	...
Do. St Mary-le-Tower	do.	307	...	...
Do. St Matthew	do.	285, 289	...	...
Do. St Nicholas	do.	179	...	...
Do. St Peter	do.	205	...	...
Irstead	Norfolk	249, 253	251	G. Randall Johnson.
Isle Abbots	Somerset	32, 46, 139, 144, 189, 206	32	G. J. Gillham.
Jersey, Prince's Tower	...	66	64	Albert Smith.
Jerusalem	...	18	...	...
Junius Bassus, Rome	...	14	9	Grisar.
Kea	Cornwall	46	...	...
Kells, Ireland	...	15	...	...
Kenardington	Kent	76	...	...
Kenchester	Hereford.	97	98	Alfred Watkins.
Kencott	Oxon.	183	...	...
Kenfig	Glamorgan.	155	...	...
Keysoe	Bedford.	113	...	...
Kew	Surrey	272	...	...
Kilpeck (font)	Hereford.	151, 153	150	Cecil Gethen.
Do. (stoup)	do.	47, 143, 144, 189	48	Miss G. A. Fryer.
Kilton	Yorks.	249	...	...
Kilworth, South	Leicester.	209, 211	215	Noel Russell.
Kingstone	Kent	77	...	...
Kinnerley	Salop.	113	...	...
Kirkburn	Yorks.	37, 149, 153, 165, 167	161	C. Goulding.
Kirkby	Lancs.	47, 139, 143, 167, 171	141, 164	F. O. Creswell.
Knapton	Norfolk	113, 206, 211, 225, 289, 291, 299, 303	313	T. M. Birdseye.
Kniveton	Derby.	46, 209, 211, 217, 225, 267	44	G. C. Druce.
Knook	Wilts.	181	...	...

Place.	County.	Text.	Illustration.	Source.
Lancaster	...	291	...	...
Lancaut	Gloucester.	79	...	...
Landewednack	Cornwall	115	116	W. H. Walford.
La Neuville-sous-Corbie, Somme	...	205	...	...
Langridge	Somerset	173	...	...
Lanmeur, Finistère, France	...	61	...	...
Lanreath	Cornwall	47, 149, 155	145	W. H. Walford.
Laon, Aisne	...	205	...	...
Lapworth	Warwick.	229, 231, 233	228	F. T. S. Houghton.
Lastingham	Yorks.	63	...	...
Lateran, Rome	...	141, 171	8	Garrucci.
Lathbury	Bucks.	181	...	...
Launceston	Cornwall	153, 155, 181, 199	203	G. Randall Johnson.
Laxfield	Suffolk	51, 91, 185, 247, 252, 259	89	G. C. Druce.
Lechlade	Gloucester.	71	70	J. F. East.
Leckhampstead	Bucks.	231	...	...
Leeds	Yorks.	115	...	...
Leicester, All Saints	Leicester.	209, 211, 217, 225	221	Mrs Eden.
Do. St Martin	do.	36, 271	...	...
Leigh	Wilts.	277	...	...
Leighton Buzzard	Bedford.	57, 209	...	...
Leiston	Suffolk	57, 209, 211, 217, 225	59	G. C. Druce.
Lenton	Notts.	43, 51, 165	160	Harry Gill.
Le Puy, France	...	20	...	...
Lesquielles-Saint-Germain, Aisne	...	205	...	...
Leverton	Lincoln.	69, 284 305	...	...
Lewes	Sussex	87, 287	...	...
Lewknor	Oxon.	155	147	Miss F. Bagust.
Lichterwelde, Belgium	...	205	...	...
Liège, Belgium	...	76, 123, 124	118	M. Saintenoy.
Lifton	Devon.	149, 155, 157, 206	204	G. Randall Johnson.
Lilleshall	Salop.	45	...	...
Lilstock	Somerset	155	152	G. Randall Johnson.
Lincoln, Bailgate	Lincoln.	99	...	...
Do. Minster	do.	46, 151, 153, 171, 205, 209, 229	172	E. Mansel Sympson.

Place.	County.	Text.	Illustration.	Source.
Lindfield	Sussex	43, 241	...	...
Little Billing	Northants.	37, 50, 107, 123, 127	38	H. C. Beckett.
Little Bowden	do.	57	...	...
Littlebury	Essex	299	284	E. B. Warr.
Little Missenden	...	51	...	...
Little Shelford	Cambs.	89	...	...
Llanbadarnfawr	Cardigan.	181	...	...
Llanfair Cwmmwd	Anglesea.	58	...	...
Llangenydd, Gower	Glamorgan	151	...	...
Llanmadoc, Gower	do.	151	...	...
Llantwit Major	do.	155	...	...
Locking	Somerset	143, 153, 155, 185, 189	188	Miss A. E. Gimingham.
Loddon	Norfolk	253, 259	...	...
London—				
British Museum (chessmen)	Middlesex	199	...	...
British Museum (ivory)	do.	15	11	C. F. Rogers.
Crystal Palace	Surrey	259	...	...
Dulwich College	do.	285	...	...
St Benedict, Gracechurch St.	Middlesex	298	...	...
St Bride	do.	273	...	...
St Catharine Cree	do.	33, 269, 289, 291	270	F. R. Taylor.
St Giles-in-the-Fields	do.	76	...	...
St James, Garlickhythe	do.	273	...	...
St James's, Piccadilly	do.	33, 171, 269	...	...
St John, Clerkenwell	do.	273	...	...
St Margaret, Westminster	do.	273	...	...
St Martin, Ludgate, E.C.	do.	113	...	...
St Michael, Cornhill	do.	303	...	...
St Paul's Cathedral	do.	275	...	...
St Peter Cheap	do.	271	...	...
St Stephen Walbrook	do.	33, 269, 289	270	F. R. Taylor.
South Kensington Museum	do.	107, 272, 298	...	...
Temple Church	do.	185	...	...
Tower	do.	271	...	...

Place.	County.	Text.	Illustration.	Source.
London—				
Tower, St Peter-ad-Vincula	Middlesex	135	...	...
Westminster Abbey	do.	277	...	...
Westminster Cathedral	do.	61	...	...
Longdon	Worcester.	77	...	...
Lopham	Norfolk	291	...	...
Lostwithiel	Cornwall	240, 275	233	W. H. Walford.
Louvain, St Pierre, Belgium	...	298	...	...
Lowdham	Notts.	227, 229, 231	232	E. L. Guilford.
Loxton	Devon.	189	...	...
Lucca, Italy	...	...	35	Alinari.
Do. S. Giovanni	...	19	19	F. Bond.
Ludford Magna	Lincoln.	138	...	...
Ludgvan	Cornwall	151	...	...
Lullington	Somerset	113, 181	114	G. A. Harrison.
Luppitt	Devon.	45, 155, 167, 181, 183	178	G. Randall Johnson.
Lustleigh	Do.	144, 206	150	...
Luton	Herts.	289, 301	295	W. Marshall.
Luxulyan	Cornwall	185	...	...
Lynn	Norfolk	229, 257	...	...
Lyons, France	...	20	...	...
Madrid, Spain	...	14	8	Garrucci.
Magna Castra	Hereford.	99	...	...
Magny-en-Vexin, Eure	...	301	...	...
Malden	Surrey	265	...	...
Malmesbury	Wilts.	105, 157	...	...
Marden	Kent	275, 299	...	...
Market Bosworth	Leicester.	57	...	...
Marks Tey	Essex	76, 289	78	H. Bedford Pim.
Marsham	Norfolk	259, 263	...	...
Marske	Yorks.	43	...	...
Martham	Norfolk	259	...	...
Masham	Yorks.	106	...	...
Maximian, Ravenna	...	13	10	C. F. Rogers.
Mazan, France	...	20	...	...
Mears Ashby	Northants.	43, 153, 155	40	Mr Fawsett.
Mélas	...	20	...	...
Melbury Bubb	Dorset	106, 138, 153	104	W. G. Corbett.
Mellor	Derby.	139	...	...
Melton	Suffolk	259	...	...
Melton Mowbray	Leicester.	113	...	...
Melverley	Salop.	113	...	...
Mendips	Somerset	189	...	...

Place.	County.	Text.	Illustration.	Source.
Meon, East	Hants.	46, 151, 153, 171, 205	166	G. C. Druce.
Meppershall	Bedford.	57	...	...
Merton	Norfolk	289, 298	...	...
Metz, France	...	30	...	...
Mevagissey	Cornwall	45, 47, 147, 155	41	W. H. Walford.
Michelmersh	Hants.	209, 211, 217, 227	221	G. C. Druce.
Milan, Italy	...	14, 60, 119	...	...
Milton, South	Devon.	139	136	G. Randall Johnson.
Moccas	Hereford.	181	...	...
Molland	Devon.	47, 151	49	Miss Saunders.
Monkwearmouth	Durham.	105	...	...
Montiér, Aube	...	205	...	...
Montpezat, Tarn-et-Garonne	...	77	...	...
Morton	Yorks.	285	...	...
Morville	Salop.	37	180	F. T. S. Houghton.
Morwenstow	Cornwall	37, 126 144, 147	126	G. W. Saunders.
Munich, Bavaria	...	122	...	...
Murano, Italy	...	21	...	...
Namur, Belgium	...	205	...	...
Naples, Italy	...	18	...	...
Nassington	Northants.	206, 211	208	Noel Russell.
Neon, Baptistery of, Ravenna	...	...	11, 28	Alinari.
			17	F. Bond.
Nettlecombe	Somerset	257	...	...
Neuf-Berquin, Nord	...	205	...	...
Newark	Notts.	36, 115, 265, 267	96	H. Bedford Pim.
Newbald, North	Yorks.	46, 144, 206	42	C. Goulding.
Newcastle-upon-Tyne	Northumberland	289, 298	...	...
Newick	Sussex	43, 227, 231	228	G. C. Druce.
Newington-by-Hythe	Kent	291	...	...
Newington-by-Sittingbourne	Kent	291, 299	...	...
Newton Regis	Warwick.	71	...	...
Nicæa, Bithynia	...	113	...	...
Nicholaston, Gower	...	240	...	...
Nocera dei Pagani, Italy	...	18	...	...
Norbury	Derby.	46	...	...
Nordpeene, Nord	...	205	...	...
Normandy	...	153, 155	...	...
Northallerton	Yorks.	291	...	...

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Northampton - -	Northants.	43, 88, 229, 231, 233	232	G. C. Druce.
Northfleet - -	Kent	253	262	H. C. Beckett.
North Grimston -	Yorks.	165	...	...
Norton - - -	Derby.	185	...	...
Norwich Cathedral -	Norfolk	247, 259	...	...
Do. All Saints -	do.	249	...	...
Do. St George Tombland	do.	206, 225, 289, 303	309	F. Bond.
Do. St Gregory	do.	291	...	...
Do. St James -	do.	249	...	...
Do. St Peter Mancroft -	do.	301	...	...
Do. St Stephen	do.	285	...	...
Noseley - - -	Leicester.	231	...	...
Nuffield - - -	Oxon.	117	...	...
Nun Monkton -	Yorks.	63	62	Miss Swann.
Oakham - - -	Rutland	91, 139, 149	90	Mrs Eden.
Ockham - - -	Surrey	265	...	...
Odiham - - -	Hants.	69, 113	68, 111 111	W. Marshall. G. C. Druce.
Offham - - -	Kent	32	...	...
Offley - - -	Herts.	229, 249	230	A. Whitford Anderson.
Ogleworth - -	Gloucester.	209, 217, 225	223	A. H. Pitcher.
Oise, France - -	...	205	...	...
Old Radnor - -	Radnor.	44, 131	130	G. Randall Johnson.
Old Warden - -	Bedford.	57	...	...
Ombersley - -	Worcester.	77	...	...
Orford - - -	Suffolk	91, 149	...	...
Orleton - - -	Hereford.	37, 45, 57 149, 151	182	Alfred Watkins.
Ostia, Italy - -	...	75, 119	...	...
Oulton - - -	Suffolk	247, 249, 255, 257	248	F. Bond.
Over Denton - -	Cumberland	...	100	Mrs Graham.
Oxenhall - -	Gloucester.	79	...	...
Oxford, Bodleian -	Oxon.	15	11	C. F. Rogers.
Do. Carfax -	do.	43, 241	...	...
Do. St Giles -	do.	209, 217	222	F. J. Allen.
Do. St Mary Magdalene	do.	231	236	F. Bond.
Do. St Peter-in-the-East -	do.	138	...	...
Oxhill - - -	Warwick.	37, 139 149, 181, 206	141	F. T. S. Houghton.
Oystermouth, Gower	...	151	...	...

PLACE.	County.	Text.	Illustration.	Source.
Padworth	Berks.	179	...	...
Painswick	Gloucester.	265	266	Mrs Eden.
Pakefield	Suffolk	257	...	...
Palgrave	do.	46, 57, 95, 97, 151, 155, 191	92	F. Bond.
Parenzo, Istria	...	18	...	...
Parham	Sussex	79, 87	...	...
Paris	...	122	...	...
Parma	...	26, 29	...	...
Pas-de-Calais, France	...	205, 301	...	...
Patricio, or Patrishow	Brecon.	107, 127	108	Worthington G. Smith.
Patrington	Yorks.	14, 43, 57, 229, 231	230	C. Goulding.
Pengwern Hall	Denbigh.	61	62	...
Penmon	Anglesea	71, 99, 127, 138, 153	100	Mrs Jessie Lloyd.
Penn	Bucks.	87	...	...
Penshurst	Kent	43, 241	...	...
Perranzabuloe	Cornwall	43, 45	...	...
Pesaro, Italy	...	21	...	...
Peterborough Cathedral	Northants.	147, 209, 217	216	H. Plowman.
Do. Museum	do.	43, 267	266	do.
Petworth	Sussex	206	...	...
Pilton	Devon.	291, 298, 303	300	F. H. Crossley.
Pinhoe	do.	43	...	...
Piolenc, France	...	123	...	...
Pisa, Italy	,,.	24, 25, 27, 29	...	...
Pitminster	Somerset	43, 241	...	...
Pitsford	Northants.	69	68	W. Marshall.
Pittington	Durham.	33, 149, 269	35	F. Bond.
Plymstock	Devon.	291	...	...
Poitiers, France	...	19, 21	20	*Architecture.*
Pola, Istria	...	18, 21	...	...
Poltimore	Devon.	47	46	G. Randall Johnson.
Pompeii, Italy	....	6	7	Gell.
Pont-à-Mousson, France	...	123	118	M. Saintenoy.
Pont-Croix, France	...	301	...	...
Pontianus, Baptistery of, Rome	...	...	6	Cabrol's *Dictionnaire.*
Porchester	Hants.	37, 149, 153, 155	154	A. R. Marshall.
Portbury	Somerset	71, 151	...	...
Portishead	do.	151	...	...
Portland	Dorset	206	...	...
Portsmouth	Hants.	209	...	...
Porwich	Derby.	267	...	...

Place.	County.	Text.	Illustration.	Source.
Potter Heigham	Norfolk	76, 299	74	T. N. Baxter.
Do. Roller	...	299	299	do.
Potterne	Wilts.	37, 91, 97, 107, 123, 127	111	H. Bedford Pim.
Poynings	Sussex	43, 231	236	G. C. Druce.
Preston	Suffolk	45, 153, 155, 191	198	G. G. Buckley.
Purbeck	Dorset	51, 206, 207, 209, 217, 225, 227, 257	...	...
Puy, Le, France	...	20	...	...
Pyecombe	Sussex	79, 87, 267	85	G. C. Druce.
Queen Camel	Somerset	249, 255	254	F. Bligh Bond.
Quimper, Brittany	...	66	...	...
Rackheath Magna	Norfolk	265	...	...
Rainham	Sussex	67	...	...
Rampton	Cambs.	89	...	...
Ranworth	Norfolk	303, 307	...	...
Ratby	Leicester.	57	...	...
Ratley	Warwick.	135	...	...
Rattlesden	Suffolk	231, 233	237	F. Bond.
Ravenna, Italy—				
Arian Baptistery	...	14, 15, 18	...	...
Baptistery of Neon	...	12, 13, 15, 18, 25, 26, 29, 123	11, 28 17	Alinari. F. Bond.
Maximian, Chair of	...	13	10	C. F. Rogers.
Palace of Theodoric	...	123	...	...
Reading	Berks.	61, 305, 307	...	...
Reighton	Yorks.	43, 45, 144, 151, 155	39	C. Goulding.
Reynoldston, Gower	...	240	...	...
Rheims, France	...	25, 124	...	...
Rheinau, Germany	...	14, 272	10	C. F. Rogers.
Ribemont, Aisne	...	205	...	...
Riez, France (baptistery)	...	19	22	Cabrol's *Dictionnaire.*
Ringmore	Devon.	37	...	...
Ringmore	Hants.	205	...	...
Roche	Cornwall	203	199	W. H. Walford.
Rochester	Kent	115	...	...
Rodney Stoke	Somerset	289, 298	310	F. H. Crossley.
Rolvenden	Kent	57	...	...

Place.	County.	Text.	Illustration.	Source.
Rome, Italy	...	12, 24, 123, 124	...	...
Baths of Caracalla	...	7	...	...
Bathroom	...	6	7	Rivoira.
Catacombs	...	5, 6	...	...
Junius Bassus, Sarcophagus	...	...	9	Grisar.
Lateran Baptistery	...	13, 16, 18, 23, 26	...	...
Lateran Sarcophagus	...	14, 171	8	Garrucci.
Minerva Library	...	30	...	...
Minerva Medica, Temple of	...	7	...	...
Pantheon	...	6	...	...
Pontianus, Baptistery in Cemetery of	...	6, 13, 21	6	Cabrol's *Dictionnaire.*
Priscilla, Cemetery of	...	18	...	...
S. Andrea Apostolo	...	23	...	...
S. Callistus, Catacombs of	...	12, 15	8	Garrucci.
			9	Wilpert.
SS. Petrus and Marcellinus, Cemetery of	...	12	8	Wilpert.
S. Stefano, Baptistery	...	18, 21	...	...
Rothbury	Northumberland	105, 153, 267	101, 101	W. Maitland.
Rotherfield	Sussex	125, 277, 289, 291	121	P. A. C. Clarke.
Rotherham	Yorks.	291	...	...
Rothwell	do.	291	...	...
Rowberrow	Somerset	105	103	W. Percival - Wiseman.
Rudford	Gloucester.	71	...	...
Rufford	Lancs.	113	...	...
Runham	Norfolk	135	...	...
Rushton	Northants.	117	...	...
Russon, Belgium	...	205	...	...
St Albans	Herts.	75	...	...
St Anthony	Cornwall	117	116	G. Randall Johnson.
St Austell	do.	185	...	...
St Buryan	do.	...	251	W. H. Walford.
S. Callistus, Catacombs of, Rome	...	...	8	Garrucci.
			9	Wilpert.

Place.	County.	Text.	Illustration.	Source.
St Cuby	Cornwall	45, 46, 57, 144, 153, 155, 199, 206	41	W. H. Walford.
St Denis, France	...	124	...	...
St Donat's	Glamorgan	155	...	...
St Enodock	Cornwall	73	...	...
St Gall, Switzerland	...	29, 88, 119	...	...
St Goran	Cornwall	255	...	...
St Jean de Perpignan	...	123	...	...
St John Lee	Northumberland	99	...	...
St Just, Oise	...	205	...	...
St Keverne	Cornwall	267	117	W. H. Walford.
St Léonard, Haut Vienne	...	20	...	...
St Mary Bourne	Hants.	179, 205	170	G. C. Druce.
St Mary in the Marsh	Norfolk	259	...	...
St Mélaine, Côtes du Nord	...	301	...	...
St Neot	Cornwall	255	...	...
St Nicholas at Wade	Kent	77	...	...
St Nicholas de Macherin, Isère	...	66	...	...
St Osyth	Essex	253	...	...
SS. Petrus and Marcellinus, Rome	...	...	8	Wilpert.
St Pierre-de-Montdidier, Somme	...	205	...	...
St Pol de Leon, Brittany	...	61	...	...
St Stephen's	Cornwall	255	...	...
St Venant, Pas de Calais	...	205	...	...
Säfve, Sweden	...	63	...	...
Saham Toney	Norfolk	265, 285, 303	...	...
Salehurst	Sussex	183	...	...
Salisbury	Wilts.	217	...	...
Sall	Norfolk	259, 264, 289, 298	294	G. H. Tyndall.
Salona, Dalmatia	...	18, 21, 23	...	...
Sandbach	Cheshire	113	...	...
Sandhurst	Gloucester.	37, 79	82	Canon Sewell.
Saxmundham	Suffolk	247, 249, 255, 257, 291	248	F. Bond.
Scarrington	Notts.	279	...	...
Scartho	Lincoln.	139	...	...
Sculthorpe	Norfolk	46, 153, 155, 173, 185, 191	197	E. M. Beloe.
Sedlescombe	Sussex	289	311	J. C. Stenning.
Sefton	Lancs.	291	...	...

Place.	County.	Text.	Illustration.	Source.
Selby	Yorks.	149, 289	...	...
Sempringham	Lincoln.	285	...	..
Severn-Stoke	Worcester.	117	...	...
Shaugh Prior	Devon.	289	...	...
Shere	Surrey	209, 211, 225	220	J. C. Stenning.
Sheringham	Norfolk	289	...	...
Shernborne	do.	46, 144, 151, 153, 155, 183, 191	Frontis-piece	G. H. Widdows.
Shilton	Oxon.	43, 66, 97, 227	93	J. F. East.
Shobdon	Hereford.	50, 153, 181	54	C. Gethen.
Shorne	Kent	32	...	...
Shorwell, Isle of Wight	...	265	...	...
Shotteswell	Warwick.	...	152	F. T. S. Houghton.
Siddington	Gloucester.	165	...	...
Siena, S. Giovanni	...	27	...	...
Silk Willoughby	Lincoln.	37, 149, 155	38	F. R. Taylor.
Siston	Gloucester.	79	...	...
Skipton	Yorks.	289	309	H. E. Illingworth.
Skirbeck	Lincoln.	289, 298	311	W. Marshall.
Slimbridge	Gloucester.	87	...	...
Sloley	Norfolk	259	...	...
Smeaton	Yorks.	37	...	...
Snape	Suffolk	241, 247, 249, 252, 253, 257	245	G. C. Druce.
Snitterfield	Warwick.	240	...	..
Soissons, France	...	14	...	...
Somerleyton	Suffolk	257	...	...
Southacre	Norfolk	151, 285, 287, 289, 303	294	G. H. Tyndall.
Southampton	Hants.	46, 153, 155, 167, 183, 205	170	F. R. Taylor.
South Brent	Devon.	47, 147, 153, 155	49	W. H. Walford.
Southfleet	Kent	14, 32	...	...
South Hayling	Hants.	127, 138	...	...
Southrop	Gloucester.	181	176	F. T. S. Houghton.
South Shields	...	277	...	...
Southwell	Notts.	165	...	...
Southwold	Suffolk	259	...	...
South Wootton	Norfolk	46, 144, 153, 183, 191	192	E. M. Beloe.
Stafford	Stafford.	97, 113, 146, 185	110	W. Marshall.

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Stainburn - -	Yorks.	57	...	...
Stalham - - -	Norfolk	247, 249, 252, 253	...	...
Baptism of Christ -	do.	...	2	T. N. Baxter.
Font - - -	do.	...	258	G. Randall Johnson.
The Holy Trinity -	do.	...	262	T. N. Baxter.
Standon - - -	Herts.	209, 217	218	A. Whitford Anderson
Stanford in the Vale	Berks.	289	306	W. Marshall.
Stannion - - -	Northants.	231, 233	236	A Whitford Anderson
Stanstead - -	Essex	47, 147, 209, 211	50	Noel Russell.
Stanton Fitzwarren -	Wilts.	37, 94, 97 151, 153, 155, 179, 206, 209, 217	174	Hon. Mrs Agar.
Stanway - - -	Essex	253	...	...
Staple - - -	Kent	257	...	...
Staunton - - -	Gloucester.	99	...	...
Stockholm, Sweden -	...	107	...	...
Stockton - - -	Norfolk	307	...	...
Stottesdon - -	Salop.	50, 167	...	...
Stoke - - -	Kent	61	...	...
Stoke Canon - -	Devon.	46, 139, 143, 153, 189	180	Miss E. K. Prideaux.
Stoke by Nayland -	Suffolk	94, 241, 247, 249, 252	250	F. R. Taylor.
Stoke-on-Trent -	Stafford.	135, 273	...	...
Stoke sub Hamdon -	Somerset	183	...	...
Stone - - - -	Bucks.	153, 155, 189	188	Mrs Hoare.
Stoneleigh - -	Warwick.	37, 139, 149, 155, 171	137	A. Whitford Anderson.
Stoodleigh - -	Devon.	153, 155, 206	150	G. Randall Johnson.
Stow - - - -	Lincoln.	46, 94, 144, 155, 209, 211, 217	42	G. Hadley.
Strata Florida - -	Cardigan.	127	...	...
Stratford - - -	Essex	76	...	...
Stratford-on-Avon -	Warwick.	278	...	...
Stratton - - -	Cornwall	181, 289	...	...
Street - - -	Somerset	272	...	...
Studham - - -	Bedford.	185, 209, 211, 217, 227	212	E. W. Smith.
Sturry - - -	Kent	71	...	...
Sudbury, St Gregory	Suffolk	85, 289, 301	283	F. Bond.
Suffolk - - -	...	94, 259, 289	...	...

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Sussex	...	125, 206, 207	...	...
Sutton Bonnington	Notts.	67	65	R. O. Yearsley.
Swarkestone	Norfolk	181	...	...
Swinford	Leicester.	46	41	Noel Russell.
Swymbridge	Devon.	89, 291, 303	302	F. H. Crossley.
Tadcaster	Yorks.	69	...	...
Takeley	Essex	289, 298	...	...
Tamworth	Warwick.	71	...	...
Tangley	Hants.	87	...	...
Tangemere	Sussex	31, 126	30	G. C. Druce.
Taunton	Somerset	241, 247, 253	256	Mrs Eden.
Tebessa, Tunis	...	18, 21, 23	...	...
Temple Balsall	Warwick.	77, 305	...	...
Tenby	Pembroke.	151	...	...
Termonde, Belgium	...	205	...	...
Terrington St Clement	Norfolk	287, 299, 303	...	...
Thames Ditton	Surrey	161	...	...
Thaxted	Essex	299	286	T. M. Birdseye.
Thirsk	Yorks.	289	...	...
Thorington	Suffolk	97	...	...
Thornton Curtis	Lincoln.	205	...	...
Thorpe	Surrey	32	...	...
Thoydon Garnon	Essex	11	...	...
Thurgarton Priory	Notts.	71	...	...
Ticehurst	Sussex	291, 299	304	J. C. Stenning.
Tickencote	Rutland	139, 209, 211, 217	222	H. C. Beckett.
Tidenham	Gloucester.	37, 79	81	C. Gethen.
Tideswell	Derby.	277	...	...
Tilbrooke	Bedford.	69	...	...
Tilney All Saints	Norfolk	115, 267	114	T. N. Baxter.
Tingrith	Bedford.	57	...	...
Tissington	Derby.	139, 167	...	...
Tivoli, Italy	...	18	...	...
Toftrees	Norfolk	144, 151, 153, 155, 157, 183, 191, 209, 217	193, 194, 195, 196	E. M. Beloe.
Tollard-Royal	Wilts.	135	...	...
Tollesbury	Essex	117	...	...
Tonge	Kent	71	...	...
Topsham	Devon.	183	186	G. Randall Johnson.
Torcello, Italy	...	18, 21, 25	...	...
Torksey	Lincoln	211	224	Miss F. Bagust.
Tournai, Belgium—Tapestry	...	123	118	M. Saintenoy.

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Tournai, Belgium—				
Fonts	...	46, 51, 57, 151, 153, 204, 205	...	...
Tours, France	...	27	...	...
Treneglos	Cornwall	181	...	...
Tretire	Hereford.	99	...	...
Trieste, Austria	...	21	...	...
Trunch	Norfolk	247, 289, 301	293	T. M. Birdseye.
Tuxford	Notts.	267, 291, 301, 303	308	R. J. Atkinson.
Twyford	Leicester.	97	...	...
Tyre, Palestine	...	18	...	...
Tysoe	Warwick.	43, 173, 231, 233	239	F. T. S. Houghton.
Ubley	Somerset	45, 51, 151, 153	40	Miss A. E. Gimingham.
Ufford	Suffolk	285, 287, 289, 301	280	H. Percy Adams.
Ulcombe	Kent	291	...	...
Upleatham	Yorks.	43	...	...
Upper Denton	Cumberland	99	...	...
Upton St Leonard	Gloucester.	277	276	A. H. Pitcher.
Uriconium	Salop.	99	...	...
Utterby	Lincoln.	95	95	J. J. Cresswell.
Valence, France	...	20	...	...
Vénasque, France	...	19, 123	...	...
Venice, Italy	...	119	122	Cattaneo.
Vermand, Aisne	...	205	...	...
Verona, Italy	...	13, 26	27	Alinari.
Vimy, Pas de Calais, France	...	205	...	...
Waithe	Lincoln.	139	...	...
Walberton	Sussex	37, 126	120	G. C. Druce.
Walpole St Andrew	Norfolk	69	...	...
Walpole St Peter	do.	117, 291, 299	306	W. Marshall.
Walsgrave-on-Sowe	Warwick.	37, 151	148	Noel Russell.
Walsham, North	Norfolk	89, 285, 289, 307	283	F. Bond.
Walsingham, New, or Little	do.	94, 247	...	...
Font	do.	249, 252, 253, 259, 289, 307	243	W. T. Alston.

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Walsingham, New, or Little—				
Baptism	Norfolk	263	264	W. Marshall.
Mass	do.	263	264	do.
Walsoken	do.	94, 115, 247, 249, 252, 259, 265	242	F. Bond.
Waltham	...	149	...	...
Waltham-on-the-Wolds	Leicester.	139	...	...
Walton	Lancs.	45, 149, 157, 158, 171, 173	164	F. O. Cresswell.
Walton-on-the-Hill	Surrey	79	83	H. Bedford Pim.
Wansford	Northants.	37, 45, 149, 153, 171	182	F. T. S. Houghton.
Warborough	Oxon.	87	...	...
Wareham	Dorset	77, 79, 149	84	W. H. Walford.
Warham All Saints	Norfolk	191	...	...
Warminghurst	Sussex	298	298	Miss E. K. Prideaux.
Warndon	Worcester.	57, 284	...	...
Warwick	Warwick.	33, 269	34	W. Marshall.
Wells	Somerset	291	312	F. R. Taylor.
Wenden	Essex	71	...	...
Wensley	Yorks.	267, 269	266	H. E. Illingworth.
Wessobrunner Gebet	...	122	124	C. F. Rogers.
Westhall, Font	Suffolk	253, 269	246	F. Jenkins.
Do. Penance	do.	264	261	do.
Westley	Essex	77	...	...
West Mersea	do.	99	...	...
Westminster Abbey	...	229, 277	...	...
Do. Cathedral	...	61	...	...
Weston	Suffolk	259	...	...
Weston Turville	Bucks.	51, 151	...	...
Weston-under-Weatherley	Warwick.	240	...	...
West Rounton	Yorks.	71, 183, 278	...	...
West Stoke	Sussex	284	...	...
Westwell	Oxon.	146, 151, 153	150	W. Marshall.
West Wickham	Kent	67, 273	...	...
Whitchurch	Somerset	151	...	...
Whixall	Salop.	265	...	...
Wickenby	Lincoln.	284	...	...
Wickham Market	Suffolk	229, 231, 240	232	F. Bond.
Wiggenhall St Peter	Norfolk	63	...	...
Willesden	Middlesex	285	...	...
Wilne	Derby.	106, 138, 153	105	G. H. Widdows.

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Wimpole	Cambs.	43	...	...
Winchelsea	Sussex	229	...	...
Winchester Cathedral	Hants.	46, 57, 143, 151, 153, 155, 173, 175, 179, 185, 204	169	H. C. Beckett.
Do. St Cross	do.	207	...	...
Windsor	Berks.	30	29	Smith's *Dictionary of Christian Antiquities.*
Winterbourne-Whitchurch	Dorset	255	...	...
Wirksworth—				
Font	Derby.	...	152	C. B. Keene.
P.R. Font	do.	33	268	do.
Wisborough	Sussex	135	...	...
Wisley	Surrey	265	...	...
Wiston	Suffolk	185	...	...
Witcham	Cambs.	43, 209, 211, 217	312	J. F. East.
Wittenham, Long	Berks.	79, 87	85	W. Marshall.
Wolfhamcote	Warwick.	37, 47, 126	38	F. T. S. Houghton.
Wolston	do.	240	...	...
Wolverhampton	Stafford.	36, 106, 265, 267	96	F. O. Cresswell.
Woodbridge	Suffolk	253, 259	...	...
Woolstaston	Salop.	91	...	...
Woolstone	Berks.	87	...	...
Wootton, South	Norfolk	46	192	E. M. Beloe.
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